THE

WORKS

OF

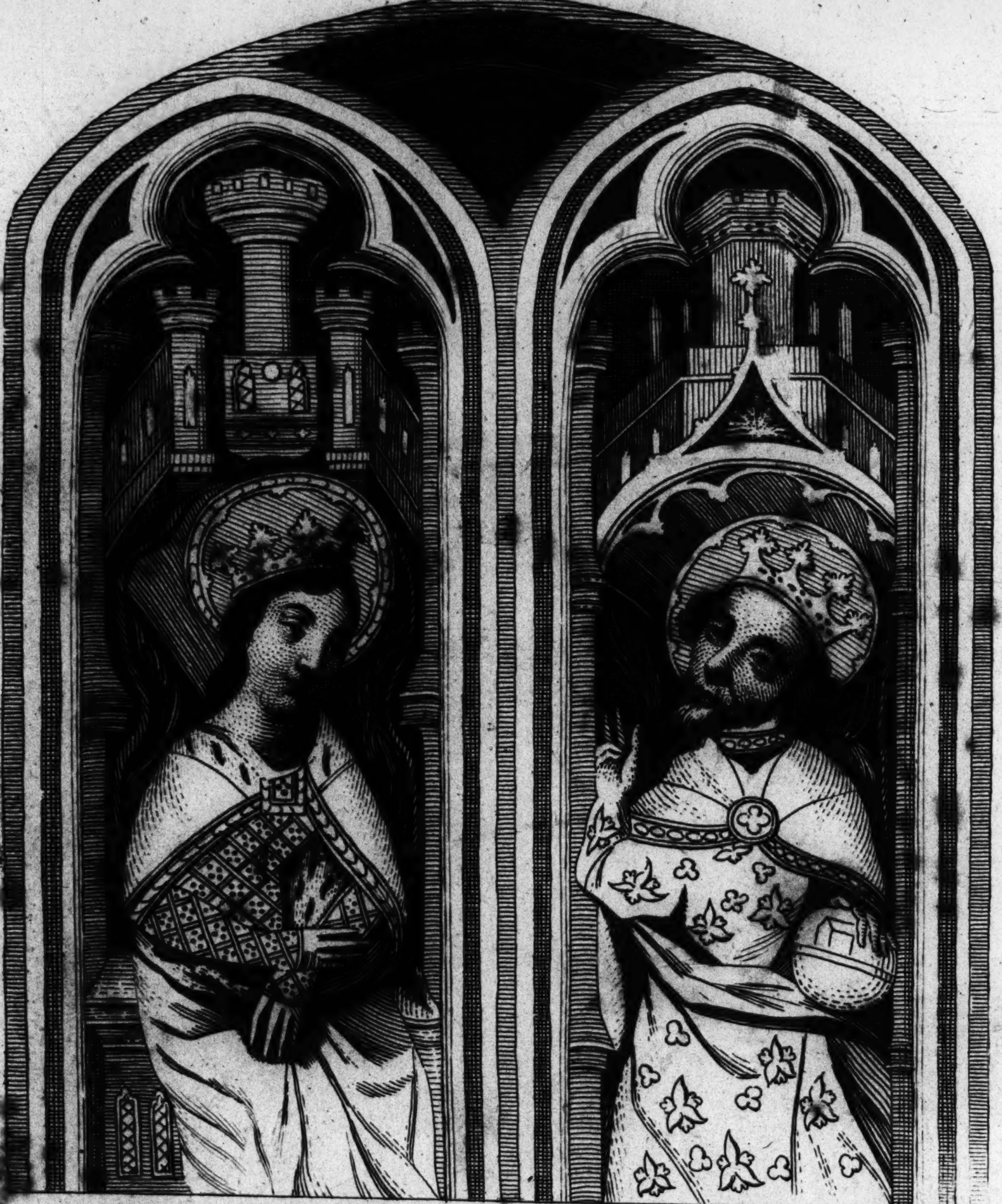
HORATIO WALPOLE,

EARL OF ORFORD.

VOL. III.

6

Frontispiece to Vol. III



QUEEN ELEANOR. HENRY III^d.

Taken from an ancient Window, in the Church of Bexhill, in Suſsex.

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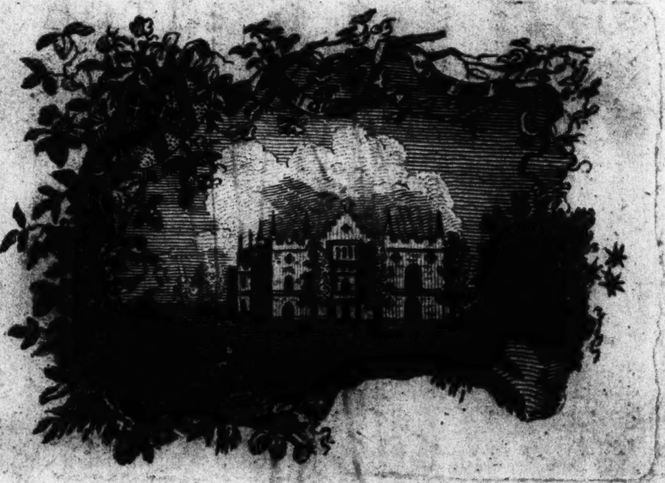
IN FIVE VOLUMES.

VOL. III.



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To the Right Honourable

MARY LEPEL,

Baroneſs Dowager HERVEY of ICKWORTH.

MADAM,

I SHALL only ſay in excuſe for offering this work to your ladyſhip, that if I could write any thing really deſerving your acceptance, I ſhould not prefix your name to ſuch trifles as the following ſheets. But my gratitude for the goodneſs and unmerited diſtinction which your ladyſhip has ſo long ſhown me, is impatient to expreſs itſelf; and though in the preſent caſe I am rather an editor than an author, yet having little purpoſe of appearing again in the latter character, I am forced to pay my debts to your ladyſhip with Mr. Vertue's coin. If his induſtry has amaſſed any thing that can amuſe one or two of your idle hours, when neither affection, friendſhip, nor the ſeveral duties which you fill with ſo much eaſe and dignity, have any demands upon you, I ſhall think his life was well employed; I am ſure my time will have been ſo, if I have made him tolerable company to my lady Hervey, who has converſed familiarly with the moſt agreeable perſons, dead and living, of the moſt poliſhed ages and moſt poliſhed nations.

I am, MADAM,

Your ladyſhip's

Moſt obedient ſervant,

HORACE WALPOLE.

PREFACE.

WHEN one offers to the public the labours of another perſon, it is allowable and precedented to expatiate in praiſe of the work. Of this indulgence, however, I ſhall not make advantage. The induſtry of Mr. Vertue was ſufficiently known; the antiquarian world had ſingular obligations to him. The many valuable monuments relating to our hiſtory, and to the perſons of our monarchs and great men, which he ſaved from oblivion, are laſting evidences of his merit. What thanks are due to him for the materials of the following ſheets, the public muſt determine. So far from endeavouring to prepoſſeſs them in favour of the work, it ſhall be my part fairly to tell them what they muſt expect.

In Italy, where the art of painting has been carried to an amazing degree of perfection, the lives of the painters have been written in numberleſs volumes, alone ſufficient to compoſe a little library. Every picture of every conſiderable maſter is minutely deſcribed. Thoſe biographers treat of the works of Raphael and Correggio with as much importance as commentators ſpeak of Horace or Virgil; and indulging themſelves in the inflated ſtyle of their language, they talk of pictures as works almoſt of a divinity, while at the ſame time they lament them as periſhing before their eyes. France, neither poſſeſſed of ſuch maſters, nor ſo hyperbolic in their diction, contrives however to ſupply by vanity what is wanting in either. Pouſſin is their miracle of genius; Le Brun would diſpute precedence with half the Roman ſchool. A whole volume is written even on the life and works of Mignard. Voltaire, who underſtands almoſt every thing, and who does not ſuſpect that judgment in painting is one of his deficiences, ſpeaks ridiculouſly in commendation of ſome of their performers.

This country, which does not always err in vaunting its own productions, has not a ſingle volume to ſhow on the works of its painters. In truth, it has very rarely given birth to a genius in that profeſſion. Flanders and Holland have ſent us the greateſt men that we can boaſt. This very circumſtance may with reaſon prejudice the reader againſt a work, the chief buſineſs of which muſt be to celebrate the arts of a country which has produced ſo few good artiſts. This objection is ſo ſtriking, that inſtead of calling it *The Lives of Engliſh Painters*, I have ſimply given it the title of *Anecdotes of Painting in England*. As far as it anſwers that term, perhaps it will be found curious. The indefatigable pains of Mr. Vertue left nothing unexplored that could illuminate his ſubject, and collaterally led him to many particularities that are at leaſt amuſing: I call them no more; nor would I adviſe any man, who is not fond of curious trifles, to take the pains of turning over theſe leaves. From the antiquary I expect greater thanks; he is more cheaply pleaſed than a common reader: the one demands to be diverted, at leaſt inſtructed—the other requires only to be informed.

Mr. Vertue had for ſeveral years been collecting materials for this work: he converſed and correſponded with moſt of the virtuoſi in England; he was perſonally acquainted with the oldeſt performers in the ſcience; he minuted down every thing he heard from them. He viſited every collection, made catalogues of them, attended ſales, copied every paper he could find relative to the art, ſearched offices, regiſters of pariſhes and regiſters of wills for births and deaths, turned over all our own authors, and tranſlated thoſe of other countries which related to his ſubject. He wrote down every thing he heard, ſaw, or read. His collections amounted to near forty volumes large and ſmall: in one of his pocket-books I found a note of his firſt intention of compiling ſuch a work; it was in 1713; he continued it aſſiduouſly to his death in 1757. Theſe MSS. I bought of his widow after his deceaſe; and it will perhaps ſurpriſe the reader to find how near a complete work is offered to him, though the reſearch was commenced at ſo late a period: I call it commenced; what little had been done before on this ſubject, was ſo far from aſſiſtance, it was ſcarce of uſe. The ſketch called *An Eſſay towards an Engliſh School*, at the end of the tranſlation of Depiles, is as ſuperficial as poſſible; nor could a fact ſcarce be borrowed from it till we come to very modern times. In general I have been ſcrupulous in acknowledging both Mr. Vertue's debts and my own. The catalogues of the works of Hollar and Simon, and thoſe of the collection of king Charles I. king James II. and the duke of Buckingham, were part of Mr. Vertue's original plan, which is now completed by theſe volumes.

The compiler had made ſeveral draughts of a beginning, and ſeveral lives he had written out, but with no order, no connection, no accuracy; nor was his ſtyle clear or correct enough to be offered to the reader in that unpoliſhed form. I have been obliged to compoſe a-new every article, and have recurred to the original fountains from whence he drew his information; I mean, where it was taken from books. The indigeſted method of his collections, regiſtered occaſionally as he learned every circumſtance, was an additional trouble, as I was forced to turn over every volume many and many times, as they lay in confuſion, to collect the articles I wanted; and for the ſecond and third parts, containing between three and four hundred names, I was reduced to compoſe an index myſelf to the forty volumes. One ſatisfaction the reader will have, in the integrity of Mr. Vertue, it exceeded his induſtry; which is ſaying much. No man living, ſo bigoted to a vocation, was ever ſo incapable of falſehood. He did not deal even in hypotheſis, ſcarce in conjecture. He viſited and reviſited every picture, every monument, that was an object of his reſearches; and being ſo little a ſlave to his own imagination, he was cautious of truſting to that of others. In his memorandums he always put a quære againſt whatever was told him of ſuſpicious aſpect; and never gave credit to it till he received the fulleſt ſatisfaction. Thus, whatever trifles the reader finds, he will have the comfort of knowing that the greateſt part at leaſt are of moſt genuine authority. Whenever I have added to the compiler's ſtores, I have generally taken care to quote as religiouſly the ſource of my intelligence. Here and there I have tried to enliven the dryneſs of the ſubject by inſerting facts not totally foreign to it. Yet upon the whole I deſpair of its affording much entertainment. The public have a title to whatever was deſigned for them: I offer this to them as a debt—nobody will ſuſpect that I ſhould have choſen ſuch a ſubject for fame.

If the obſervation of a dearth of great names in this liſt ſhould excite emulation, and tend to produce abler maſters, Mr. Vertue, I believe, and I ſhould be glad to have the continuation of the work do greater honour to our country. It would be difficult perhaps to aſſign a phyſical reaſon, why a nation that produced Shakeſpeare, ſhould owe its glory in another walk of genius to Holbein and Vandyck. It cannot be imputed to want of protection: Who countenanced the arts more than Charles the Firſt? That prince, who is cenſured for his want of taſte in penſioning Quarles, is celebrated by the ſame pen for employing Bernini. But want of protection is the apology for want of genius:

Milton and Fontaine did not write in the baſk of court-favour. A poet or a painter may want an equipage or a villa, by wanting protection: they can always afford to buy ink and paper, colours and pencils. Mr. Hogarth has received no honours, but univerſal admiration.

But whatever has been the complaint formerly, we have ground to hope that a new æra is receiving its date. Genius is countenanced, and emulation will follow. Nor is it a bad indication of the flouriſhing ſtate of a country, that it daily makes improvements in arts and ſciences. They may be attended by luxury, but they certainly are produced by wealth and happineſs. The conveniences, the decorations of life are not ſtudied in Siberia, or under a Nero. If ſevere morality would at any time expect to eſtabliſh a thorough reformation, I fear it muſt chooſe inhoſpitable climates, and aboliſh all latitude from the laws. A corporation of merchants would never have kept their oaths to Lycurgus of obſerving his ſtatutes till he returned. A good government, that indulges its ſubjects in the exerciſe of their own thoughts, will ſee a thouſand inventions ſpringing up, refinements will follow, and much pleaſure and ſatisfaction will be produced, at leaſt before that exceſs arrives which is ſo juſtly ſaid to be the forerunner of ruin. But all this is in the common courſe of things, which tend to perfection, and then degenerate. He would be a very abſurd legiſlator, who ſhould pretend to ſet bounds to his country's welfare, leſt it ſhould periſh by knowing no bounds. Poverty will ſtint itſelf; riches muſt be left to their own diſcretion; they depend upon trade, and to circumſcribe trade is to annihilate it. It is not rigid nor Roman to ſay it, but a people had better be unhappy by their own fault, than by that of their government. A *Cenſor morum* is not a much greater bleſſing than an *Arbiter elegantiarum*. The world, I believe, is not at all agreed that the auſterities of the Preſbyterians were preferable to the licentiouſneſs under Charles II. I pretend to defend the one no more than the other; but I am ſure that, in the body politic, ſymptoms that prognoſticate ill, may indicate well. All I meaned to ſay was, that the diſpoſition to improvements in this country is the conſequence of its vigour. The eſtabliſhment of a ſociety for the encouragement of arts will produce great benefits before they are perverted to miſchiefs. The bounties beſtowed by that ſociety, for facilitating the neceſſaries of life to the poor, for encouraging the uſe of our own drugs and materials, or for naturalizing thoſe of other countries, are beſtowed on noble principles and with patriot views. That ſociety does not neglect even the elegancies of life. Arts that are innocent in themſelves, and beneficial to the country, either by adding value to our productions, or by drawing riches as they invite ſtrangers to viſit us, are worthy the attention of good citizens; and in all thoſe lights that ſociety acts upon a national and extenſive plan.

The art, that is chiefly the ſubject of theſe pages, is one of the leaſt likely to be perverted: Painting has ſeldom been employed to any bad purpoſe. Pictures are but the ſcenery of devotion. I queſtion if Raphael himſelf could ever have made one convert, though he had exhauſted all the expreſſion of his eloquent pencil on a ſeries of popiſh doctrines and miracles. Pictures cannot adapt themſelves to the meaneſt capacities, as unhappily the tongue can. Nonſenſe may make an apprentice a catholic or a methodiſt; but the apprentice would ſee that a very bad picture of St. Francis was not like truth; and a very good picture would be above his feeling. Pictures may ſerve as helps to religion; but are only an appendix to idolatry; for the people muſt be taught to believe in falſe gods and in the power of ſaints, before they will learn to worſhip their images. I do not doubt but if ſome of the firſt reformers had been at liberty to ſay exactly what they thought, and no more than they thought, they would have permitted one of the moſt ingenious arts implanted in the heart of man by the Supreme Being to be employed towards his praiſe. But Calvin by his tenure, as head of a ſect, was obliged to go all lengths. The vulgar will not liſt but for total contradictions: they are not ſtruck by ſeeing religion ſhaded only a little darker or a little lighter. It was at Conſtantinople alone where the very ſhopkeepers had ſubtlety enough to fight for a letter more or leſs in a Greek adjective * that expreſſed an abſtract idea. Happily at this time there is ſo total an extinction of all party-animoſity both in religion and politics, that men are at liberty to propoſe whatever may be uſeful to their country, without its being imputed to them as a crime, and to invent what they mean ſhould give pleaſure without danger of diſpleaſing by the very attempt.

At this epoch of common ſenſe, one may reaſonably expect to ſee the arts flouriſh to as proud a height as they attained at Athens, Rome, or Florence. Painting has hitherto made but faint efforts in England. Our eloquence and

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* In the decline of the empire there were two ſects who proceeded to the greateſt violences againſt each other, in the diſpute whether the nature of the ſecond perſon was Ὁμοούσιος, coeſſentialis; or ὁμοιούσιος, ſimilis eſſentiæ.

the glory of our arms have been carried to the higheſt pitch. The more peaceful arts have in other countries generally attended national glory. If there are any talents among us, this ſeems the criſis for their appearance: the Throne itſelf is now the altar of the graces; and whoever ſacrifices to them becomingly, is ſure that his offerings will be ſmiled upon by a prince, who is at once the example and patron of accompliſhments. The inſtitution of a ſchool of ſtatuary in the houſe of a young * nobleman of the firſt rank rivals the boaſted munificence of foreign princes. When we abound with heroes, orators and patrons, it will be hard if their images are not tranſmitted to poſterity under graceful repreſentations.

This is by no means ſaid to depreciate the artiſts we have, but to inſpire with emulation thoſe ariſing. Ryſbrack, Roubiliac, Scheemaker, Wilton, would do honour to any country: but hitherto their ſkill has been in a manner confined to private monuments. When we have ſubjects for hiſtory, the people ſhould read on public edifices the actions of their anceſtors and fellow-citizens in bas-reliefs: buſts and ſtatues ſhould reward the gallant behaviour of the brave, and exhibit them as models. What made Rome more venerable than every ſtreet being an illuſtration of Livy? Painting has been circumſcribed within as ſelfiſh bounds as ſtatuary; hiſtoric compoſitions totally neglected. Reynolds and Ramſay have wanted ſubjects, not genius. There is another artiſt, who ſeems born for an age of naval glory, and is equal to it, Mr. Scott. Architecture, the moſt ſuitable field in which the genius of a people arrived at ſuperiority may range, ſeems reviving. The taſte and ſkill of Mr. Adam is formed for public works. Mr. Chambers's treatiſe † is the moſt ſenſible book, and the moſt exempt from prejudices, that ever was written on that ſcience. But of all the works that diſtinguiſh this age, none perhaps excel thoſe beautiful editions of Balbec and Palmyra—not publiſhed at the command of a Louis quatorze, or at the expence of a cardinal nephew, but undertaken by private curioſity and good ſenſe, and truſted to the taſte of a poliſhed nation. When I endeavour to do juſtice to the editions of Palmyra and Balbec, I would not confine the encomium to the ſculptures; the books have far higher merit. The modeſt deſcriptions ‡ prefixed are ſtandards of writing: the exact meaſure of what ſhould and ſhould not be ſaid, and of

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* The duke of Richmond.

† On civil architecture, folio, 1759.

‡ By Mr. Wood.

what was neceſſary to be known, was never comprehended in more clear diction, or more elegant ſtyle. The pomp of the buildings has not a nobler air than the ſimplicity of the narration—but I muſt reſtrain myſelf; though it is pleaſing to expatiate on the juſt praiſe of one's country; and they who cannot perform great things themſelves, may yet have a ſatisfaction in doing juſtice to thoſe who can. If Juvenal was honeſt in his ſatires, he would have been happy if he could have lived to write the panegyric of Trajan.

1762.

ANECDOTES

OF

PAINTING, &c.

**

CHAP. I.

The earlieſt Accounts of Painting in England.

THEY who undertake to write the hiſtory of any art, are fond of carrying its origin as far back as poſſible. When this tends to ſhow the improvements made in it, by comparing latter works with the firſt rude inventions, it may be of ſervice; but it often happens that the hiſtorian thinks the antiquity of a diſcovery reflects honour on his country, though perhaps his country has been ſo careleſs, or has wanted genius ſo much, as to have refined very little on the original hints. Some men puſh this farther, and venerate the firſt dawnings of an art more than its productions in a riper age. The inventor may have had more genius, but the performances of the improver muſt be more perfect. Mr. Vertue had taken great pains to prove that painting exiſted in England before the reſtoration of it in Italy by Cimabue. If what we poſſeſſed of it in thoſe ignorant times could be called painting, I ſuppoſe Italy and every nation in Europe retained enough of the deformity of the art to conteſt with us in point of antiquity. That we had gone backwards in the ſcience farther almoſt than any other country, is evident from our coins, on which there is no more of human ſimilitude, than an infant's firſt ſcrawl of the profile of a face; and ſo far therefore as badneſs of drawing approaches to antiquity of ignorance, we may lay in our claim to very ancient poſſeſſion. As Italy has ſo long excelled us in the refinement of the art, ſhe may leave us the enjoyment of original imperfection.

However, as Mr. Vertue's partiality flowed from love of his country, and as this is deſigned for a work of curioſity, not of ſpeculation and reaſoning, I ſhall faithfully lay before the reader ſuch materials as that laborious antiquary had amaſſed for deducing the Hiſtory of Engliſh Painting from a very early period.

The[*] firſt evidences in favour of the art are drawn from our records[†], which Mr. Vertue had carefully conſulted. There he found the following entries[‡]:

"MCCXXVIII, A° 12 HEN. III. m. ſ. Rex theſ. et camer. ſuis ſalutem.
"Liberate cuidam pictori 20*s.* ad cameram magni ſcaccarii depingendam."

This does not expreſs the kind; whether the chamber was to be painted with figures, ornaments, &c. or whether the *quidam pictor* was not a mere houſe-painter; probably an artiſt of higher rank, as twenty ſhillings would have been a great price in that age for painting wainſcot. However, the next record is more explicit, and aſcertains the point in queſtion:

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[*] Dr. Thorpe, M. D. when writing his Hiſtory of the town and dioceſe of Rocheſter, diſcovered at the weſt end of that cathedral two buſts of Henry I. and his queen in ſtone, which had never been obſerved before.

[†] Since the firſt edition of this work, I have been informed by a curious gentleman, that the earlieſt place in a catalogue of Engliſh painters is due to St. Wolſtan, biſhop of Worceſter in 1062, or at leaſt to Ervenius or Erwen, his maſter. William of Malmſbury, who wrote the life of Wolſtan in three books, gives the following account: "Habebat tunc [Wolſtanus] magiſtrum Ervenium nomine, in ſcribendo et quidlibet coloribus effingendo peritum. Is libros ſcriptos, ſacramentarium et pſalterium, quorum principales litteras auro effigiaverit, puero Wolſtano delegandos curavit. Ille precioſorum apicum captus miraculo, dum pulchritudinem intentis oculis rimatur, ſcientiam litterarum internis hauſit medullis. Verum doctor ad ſeculi ſpectans commodum, ſpe majoris premii, ſacramentarium regi, tunc temporis Cnutoni, pſalterium Emmæ reginæ contribuit. Perculit puerilem animum facti diſpendium, et ex imo pectore alta traxit ſuſpiria." If this paſſage is not ſufficient authority, as I think it is not, to prove St. Wolſtan a painter, at leaſt it is deciſive for Ervenius, who was certainly an illuminator of MSS.

[‡] There are two records more ancient than any that follow; but they relate to architecture, not painting; however, as not foreign to this work, I ſhall inſert them here: they are both of the reign of king JOHN;

"Anno 1209, vicecomites Lond. et Midl.
"allocaverunt Elyæ ingeniatori x marcas, ad re-
"parationem domorum regis apud Weſtmonaſt.
"per breve H. archiep. Cantuar."

"Anno 1210, Willelmus Puintellus redd. comp.
"de 1216*l.* 13*s.* 6*d.* quos recepit de theſauro ad
"operationes turris Londoniæ."

William Puintell might be only a ſurveyor, but Elyas was certainly an architect.

“ MCCXXXIII. Liberate Aº 17 Hen. III. m. 6. Mandatum eſt vice-
“ comiti Southton. quod cameram regis * lambruſcatam de caſtro Winton.
“ depingi faciat eiſdem hiſtoriis et picturis quibus fuerat prius depicta. Et
“ cuſtum, &c. computabitur. Teſte rege apud Kideminiſtr. iii die Junii.”

There are more remarkable circumſtances than one in this venerable ſcrap: as, the ſimplicity of the times; the king ſending a precept to the ſheriff of Hampſhire to have a chamber in the royal caſtle painted; and his majeſty, like the Roman general, who threatened his ſoldiers if they broke any of the antique Corinthian ſtatues that they ſhould pay for having others made, giving orders to the ſame ſheriff to have the chamber re-painted with the ſame pictures and hiſtories with which it had been adorned before; and which, by the way, implies that hiſtory-painting had been in uſe ſtill longer than this date, which was the earlieſt Mr. Vertue could diſcover †.

“ Liberate Aº 17 Hen. III. m. 10. Mandatum eſt cuſtodi domorum regis de
“ Wudeſtok quod in rotundâ capellâ regis de Wudeſtok bonis coloribus depingi
“ faciat majeſtatem Domini et iiii Evangeliſtas, et imaginem ſancti Edmundi
“ ex unâ parte, et imaginem ſancti Edwardi ex aliâ parte, et ibi fieri faciat
“ duas ‡ verimas novas.”

“ Rot. Clauſ. 20 Hen. III. m. 12. Mandatum eſt theſaurario regis, quod
“ magnam cameram regis apud Weſtm. bono viridi colore depingi faciat ad
“ modum curtanæ et in magno gabulo ejuſdem cameræ juxta hoſtium (oſtium)
“ depingi ludum illum

“ § Ke ne dune ke ne tine, ne pret ke deſire;

“ et etiam parvam garderobam regis viridi colore ad modum curtanæ depingi
“ faciat: ita quod rex in primo adventu ſuo illuc inveniat predictas cameram
“ et garderobam ita depictas et ornatas, ſicut predictum eſt.”

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* *Lambruſcatam*, wainſcoted, from the French *lambris*.

† Some have aſcribed the introduction of painting into this iſland to venerable Bede.

‡ *Verimas*, a barbarous word, not to be found even in Dufreſne's gloſſary. One cannot help obſerving the abſurdity of thoſe times, in couching orders in a language which they could not write, and addreſſed to perſons by whom it was not underſtood.

§ Qui ne donne ce qu'il tient, ne prend ce qu'il deſire; or, as it is expreſſed in another record, Qui non dat quod habet, non accipit ille quod optat.

“ Rot. Clauſ. A° 20 Hen. III. m. 12. Mandatum eſt H. de Pateſhull
“ theſaurario domini regis, quod borduram a tergo ſedis regis in capellâ ſancti
“ Stephani apud Weſtm. et borduram a tergo ſedis reginæ ex aliâ parte ejuſdem
“ capellæ interiùs et exterius depingi faciat de viridi colore: juxta ſedem ipſius
“ reginæ depingi faciat quandam crucem cum Mariâ et Johanne ex oppoſito
“ crucis regis, quæ juxta ſedem regis depicta eſt. T. vii die Febr.”

The next record, which has been mentioned by Stowe, gives directions for repairing the granary under the Tower, and all the leaden gutters, and for leading the whole thoroughly on that ſide, *per quas gentes videre poſſint*, and for white-waſhing the chapel of St. John, and for making three glaſs windows in the ſame chapel, in which were to be repreſented, a little Virgin Mary holding the child, and the Trinity and St. John the apoſtle. It gives orders too that (patibulum) a croſs ſhould be painted behind the altar, *bene et bonis coloribus*; and wherever it could be done moſt conveniently, there were to be drawn in the ſame chapel two images of St. Edward holding out a ring and delivering it to St. John the evangeliſt. “ Et dealbari faciatis (adds the
“ record) totum veterem murum circa ſepedictam Turrim noſtram. Et cuſtum
“ quod ad hoc poſueritis, per viſum et teſtimonium legalium hominum, com-
“ putabitur vobis ad ſcaccarium. Teſte rege apud Windeſor. x die Decembr.”

It is evident from this and ſome following paſſages, that as * painting on glaſs was then known, the art of painting in general could not be at a very low ebb.

Then follows another, regarding the ſame place: “ Rex eiſdem ſalutem.
“ Præcipimus vobis quod cancellum beatæ Mariæ in eccleſiâ ſancti Petri infra
“ ballium turris noſtræ London. et cancellum beati Petri in eadem eccleſia, et
“ ab introitu cancelli beati Petri uſque ad ſpatium quatuor pedum ultra ſtallos
“ ad opus noſtrum et reginæ noſtræ in eadem eccleſia factos bene et decenter
“ labruſcari faciatis, et eoſdem ſtallos depingi, et Mariolam cum ſuo taberna-
“ culo et ymagines beatorum Petri, Nicolai et Katerinæ, et trabem ultra altare
“ beati Petri, et parvum patibulum cum ſuis ymaginibus de novo colorari, et
“ bonis coloribus refreſcari, et fieri faciatis quandam ymaginem de beato Petro

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* In Aubrey's MS. Survey of Wiltſhire, in the library of the Royal Society, he ſays, on the authority of ſir W. Dugdale, that the firſt painted glaſs in England was done in king John's time. Vol. ii. p. 85.

“ in ſolemphi apparatu archiepiſcopali in parte boreali ultra dictum altare, et
“ de optimis coloribus depingi; et quandam ymaginem de ſancto Chriſto-
“ fero tenentem et portantem Jeſum, ubi melius et decentius fieri poteſt, et
“ depingi in prædicta eccleſia. Et fieri faciatis duas tabulas pulcras et de op-
“ timis coloribus et de hiſtoriis beatorum Nicolai et Katerinæ depingi ante
“ altaria dictorum ſanctorum in eadem eccleſia; et duos cherumbinos ſtantes
“ a dextris et a ſiniſtris magni patibuli pulcros fieri faciatis in prædicta eccleſia
“ cum hilari vultu et jocoſo; et præterea unum fontem marmoreum cum
“ colompnis marmoreis bene et decenter inciſis. Et cuſtum, &c. Teſte ut
“ ſupra.”

The next again ſpecifies the ſum to be expended on paintings at Weſtminſter: “ Rot. Liberat. A° 21 HEN. III. m. 5. Rex theſaurario et camera-
“ riis ſuis ſalutem. Liberate de theſauro noſtra Odoni aurifabro cuſtodi ope-
“ rationis noſtræ Weſtm. quatuor libras et undecim ſolidos ad picturas faci-
“ endas in camera noſtra ibidem. Teſte rege apud Weſtm. ii die Auguſti.”

The next contains the firſt mention we have of a ſtar-chamber.

“ Liberat. A° 22 HEN. III. m. 3. Mandatum eſt vic̄. Southampt. quod
“ cameram apud Winton. colorari faciat viridi colore, et *ſtellari* auro, in qui-
“ bus depingantur hiſtoriæ veteris et novi teſtamenti.”

The next precept is very remarkable, as implying the uſe of oil colours *, long before that method is ſuppoſed to have been diſcovered. It is dated in his 23d year, 1239, and runs in theſe words:

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* John ab Eyck, the ſuppoſed inventor of painting in oil, which he was ſaid to diſcover in a ſearch for varniſh, died in 1441. In the record before us, both oil and varniſh are mentioned, and the former might indeed be only uſed in the compoſition of the latter. Mr. Raſpe, in his curious treatiſe publiſhed in 1781, has proved that oil-painting was known long before its pretended diſcovery by Van Eyck. And governor Pownall, in the 9th vol. of the Archæologia, p. 151, 152, and 154, has produced from the Sacriſty of Ely ſome accounts that are as explicit as poſſible, that oil was uſed in the mixture of colours. The firſt ſays, “ In tres lagenis et dimid. olei pro ymaginibus ſuper columnas depingend.”—The next, “ In 31 lagenis et dimid. olei empt. . . . pro color. temperand.” (for mixing colours, which is diſtinguiſhing it from varniſh.) —And the third, “ In oleo empt. pro picture faciend. in capellâ.”—Could oil-painting be more exactly deſcribed at this day?

“ 1. Oil for painting images on columns, 1325.
2. Oil for mixing colours.
3. Oil for making pictures in the chapel.”

Note too, that the firſt is dated in the reign of Edward the ſecond—the laſt in that of Edward the third.

“ Rex theſaurario et camerariis ſuis ſalutem. Liberate de theſauro noſtro Odoni aurifabro et Edwardo filio ſuo centum et ſeptemdecem ſolidos et decem denarios pro oleo, vernici, et coloribus emptis, et picturis factis in camerâ reginæ noſtræ apud Weſtm. ab octavis ſanctæ trinitatis anno regni noſtri xxiii uſque ad feſtum ſancti Barnabæ apoſtoli eodem anno, ſcilicet per xv dies.”

There is another mandate of his 25th year, for two windows with pictures in the hall, and with the motto above mentioned, of which I do not know that any of our antiquaries have taken notice.

The two following precepts are ſo connected with the foregoing, that, though relating only to building not to painting, I ſhall inſert them here, as their moſt proper place.

“ A° 28 Hen. III. Mandatum eſt vice-comiti Kanciæ quod ſub omni qua poterit feſtinatione emi faciat et cariari uſque Weſtmon. 100 navatas griſiæ petræ ad operationes quas ibi ſine dilatione fieri rex præcepit: et talem et tam feſtinantem diligentiam ad hoc mandatum regis exequendum ponat, quod ſe inde rex commendare debeat: et ne W. de Haverhull theſaurarius et Edwardus, quibus operationes prædictas rex injunxit faciendas, culpam dilationis in ſe refundere poſſint, ſi prædictæ operationes contra voluntatem regis differantur.”

“ Rex dedit et conceſſit Deo et beato Edwardo et eccleſiæ Weſtmonaſterii ad fabricam ipſius eccleſiæ 2591 libras, in quibus regi tenetur Licoricia, quæ fuit uxor David de Oxonio Judæi. Et rex vult quod pecunia illa reddatur ad novum ſcaccarium, quod rex ad hoc conſtituit apud Weſtmonaſterium, archidiacono Weſtmonaſterii, et Edwardo de Weſtminſtre, quos ejuſdem ſcaccarii theſaurarios aſſignavit. Teſte rege apud Windſore.”

The miſerable Latin of theſe orders is not the moſt curious part of them. The hundred barge loads of grey ſtone to be purchaſed by the ſheriff of Kent might be either from a Kentiſh quarry, or to be imported from the coaſt of France. The king's great impatience about his new works, and the large fine from a Jew's widow which he beſtows on his new edifice, are very obſervable. But the moſt memorable is the origin of the Exchequer, which ſeems by this precept to have been inſtituted ſolely for the carrying on the new building at Weſtminſter.

The next is in the year 1248. "Rex vicecomiti Southamtoniæ ſalutem. "Præcipimus tibi quod de exitibus comitatus tui depingi facias in capella re- "ginæ noſtræ apud Wintoniam ſuper gabulum verſus occidentem ymaginem "Chriſtoferi, ſicut alibi depingitur; in ulnis ſuis deferat Chriſtum; et yma- "ginem beati Edwardi regis, qualiter tradidit annulum ſuum cuidam pere- "grino, cujus ymago ſimiliter depingatur. Teſte rege apud Windeſore vii "die Maii."

Another. "Rex cuſtodi manerii de Wudeſtoke præcepit, ut inter alia fieri "faciat duas feneſtras de albo vitro, et feneſtram aulæ verſus orientem, ſimi- "liter cum picturâ ejus aulæ emendari faciat. Quoddam etiam ſcaccarium "fieri faciat in eadem aulâ, quod contineat hunc verſum, Qui non dat quod "habet, non accipit ille quod optat."

"Clauſ. 33 Hen. III. m. 3. Rex injunxit magiſtro Johanni de ſancto "Omero quod garderobam cameræ regis apud Weſtm. perpingi faceret ſicut "pictura illius garderobæ inchoatur, et quod faceret unum lectrinum ponen- "dum in novo capitulo Weſtm. ad ſimilitudinem illius quod eſt in capitulo "ſancti Albani, vel decentius et pulcrius, ſi fieri poterit; et ad hæc facienda "colores et mæremium et neceſſarias liberationes uſque ad adventum regis "London. ei inveniri faceret. Et cuſtum ad hæc appoſitum, cum rex illud "ſciverit, reddi faciet. Et mandatum eſt abbati Weſtm. Edwardo filio Odonis, "et Philippo Luvel, quod liberationes et alia neceſſaria ſupra inveniri fac. "Teſte rege apud Windeſore xxiii die Septembr."

In Henry's 34th year Edward of Weſtminſter is ordered to have painted in the chapel of St. Stephen the images of the Apoſtles round about the ſaid chapel, by the following precept;

"Clauſ. 34 **Hen.** III. m. 7. Mandatum eſt Edwardo * de Weſtm. quod in
" capella beati Stephani depingi faciat imagines Apoſtolorum in circuitu ejuſ-
" dem capellæ; et judicium in occidentali parte ejuſdem; et iconem beatæ
" Mariæ virginis in quadam tabula ſimiliter pingi faciat; ita quod hæc parata
" ſint in adventu regis. Teſte rege apud Brugwauter xiii die Auguſti."

The next, dated in the ſame year, exhibits a donation of three oaks for making images.

"Clauſ. 34 **Hen.** III. m. 7. Mandatum eſt cuſtodi parci regis de Periton
" quod in eodem parco faciat habere ſacriſtæ Glaſton. tres quercus ad imagines
" inde faciendas et ponendas in eccleſia ſua Glaſton. de dono regis. Teſte
" rege apud Glaſton. xv die Auguſti."

The following is not leſs curious:

"Clauſ. 34 **Hen.** III. m. 12. Mandatum eſt R. de Sandeford magiſtro mi-
" litiæ templi in Anglia quod faciat habere Henrico de warderoba, latori pre-

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* This Edward of Weſtminſter is the ſame perſon with Edward Fitz-Odo mentioned in the preceding order, and I ſuppoſe ſon of Odo Aurifaber, recorded above. It appears by Dart's Hiſtory of the Abbey that he was maſter of the works; and Dart quotes the records in the Tower on the authority of Strype. The whole paſſage is worth tranſcribing, as it ſhows the paſſion of Henry for adorning his new foundation there, called then, The new work at Weſtminſter †.

"In the 28th of his reign he commanded Edward Fitz-Odo to make a dragon, in manner of a ſtandard or enſign, of red ſamit, to be embroidered with gold, and his tongue to appear, as though continually moving, and his eyes of ſapphire, or other ſtones agreeable to him, to be placed in this church againſt the king's coming thither.

"And the queen ſet up in the feretry of St. Edward the image of the bleſſed Virgin Mary; and the king cauſed the aforeſaid Edward Fitz-Odo, keeper of his works at Weſtminſter, to place upon her forehead for ornament, an emerald and a ruby, taken out of two rings which the biſhop of Chicheſter had left the king for a legacy." Dart, vol. i. p. 26. edit. 1742 ‡.

† Ducheſne, Antiq. France, vol. i. p. 145, ſays the Louvre was ſo called from l'œuvre, the new work.

‡ The Fitz-Othos were Germans, brought over by Henry Iſt; and the family roſe to ſuch eminence, that Thomas, ſon of William, married a daughter of W. Beauchamp, baron of Bedford, &c. Of William is a curious ſeal, as Mint-maſter, in Nichols's Biblioth. Topograph. No. XX. p. 63.

" ſentium, ad opus reginæ [*] quendam librum magnum, qui eſt in domo ſua " London. Gallico ydiomate ſcriptum, in quo continentur geſta Antiochiæ et " regum aliorum, &c. Teſte rege apud Weſtm. xvii die Maii."

The two next ſpecify the uſe that was to be made of the above-mentioned book, which I conclude contained an [†] account of the Cruſade, the hiſtory of which the king orders to be painted in the Tower and at Weſtminſter in a low chamber in the garden near what in the writ is named the King's Jewry [‡], and which room his majeſty orders to be thenceforward called the Antioch-chamber; the origin probably of what is now ſtyled the Jeruſalem-chamber.

" Clauſ. A° 35 HEN. III. m. 11. Mandatum eſt Edwardo de Weſtm. " quod depingi faciat hiſtoriam Antioch. in camera regis turris London. ſicut " ei dicet Thomas Eſpernir, et cuſtum, quod ad hoc poſuerit, rex ei faciet " allocari. Teſte rege apud Winton. v die Junii."

" Ibidem, m. 10. Mandatum eſt Edwardo de Weſtm. quod Judaiſmum " regis apud Weſtm. et magnum [§] cellarium vinorum regis lambruſcari, et " baſſam cameram in gardino regis, et parvam turellam ultra capellam ibidem

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[*] The beauty of Eleanor of Provence, queen of Henry III, is thus celebrated by Langtoff in his Chronicle, publiſhed by Hearne, vol. i. p. 213.

Henry king, our prince, at Weſtmynſter kirke
The erlys douhter of Province, the faireſt may
o lif,
Her name is Helianore, of gentille norture,
Bizond the ſe that wore was non ſuilk creature.

[†] The emperor Frederic II. had ſent to king Henry a large account of his war in the Holy Land, in a letter under his own ſeal. See note to Tindal's Rapin under the year 1228.

[‡] This Judaiſm, or Jewry, was probably an exchequer or treaſury erected by Henry for receiving the ſums levied on the Jews, from whom he extorted a third part of their ſubſtance to carry on the war with France. Rapin ubi ſupra.

[§] There are two records among the foregoing, which, though not relating to my ſubject, but to the wine-cellar, and even to the compoſing of wines for his majeſty, are ſo curious that I am perſuaded the reader will be glad to ſee them.

" Clauſ. A° 34 HEN. III. m. 19. De potibus " delicatis ad opus regis faciendis. Mandatum " eſt cuſtodibus vinorum regis Winton. quod de " vinis regis quæ habent in cuſtodia ſua, libe- " rent [||] Roberto de Monte Peſſulano tanta et " talia, qualia et quanta capere voluerit, ad po- " tus regis pretioſos delicatos inde faciendos. " Teſte rege apud Lutegareſhall xxvi die No- " vembr."

" Clauſ. 36 HEN. III. m. 31. Mandatum eſt " cuſtodibus vinorum regis de Ebor. quod de " melioribus vinis regis quæ ſunt in cuſtodia ſua " faciant habere Roberto de Monte Peſſulano

[||] See more of him in Pegge's Life of Roger Weſeham.

" depingi, et in eadem camera unum caminum fieri faciat, quam quidem ca-
" meram Antioch volumus appellari."

Theſe that follow all relate to various paintings:

" Ibidem, m. 5. Mandatum eſt Simoni Capellano et aliis cuſtodibus ope-
" rationum Windeſor. quod clauſtrum regis in caſtro Windeſor. paviri et
" lambruſcari, et Apoſtolos depingi faciant, ſicut rex ei et magiſtro Willielmo
" pictori ſuo ibidem injunxit. Teſte rege apud Havering. xx die Auguſti."

" Liberat. 36 Hen. III. m. 15. Rex vicecomiti Nottinghamiæ ſalutem.
" Præcipimus tibi quod in camera reginæ noſtræ apud Nottingham depingi
" facias hiſtoriam Alexandri circumquaque; et cuſtum quod ad hoc poſueritis
" computabitur. Teſte rege apud Nottingham xv die Januarii."

" Liberat. 36 Hen. III. m. 15. Mandatum vic. Northampton. quod fieri
" faciat in caſtro North. feneſtras de albo vitro, et in eiſdem hiſtoriam Lazari
" et Divitis depingi."

" Clauſ. 36 Hen. III. m. 22. Mandatum eſt Radulpho de Dungun, cuſtodi
" librorum [*] regis, quod magiſtro Willielmo pictori regis habere faciat colores
" ad depingendum parvam garderobam reginæ, et emendandum picturam
" magnæ cameræ regis et cameræ reginæ. Teſte rege apud Weſtm. xxv die
" Febr. Per regem."

The ſix next precepts appertain to various arts, not to painting in particular.

" Clauſ. 36 Hen. III. m. 31. Mandatum eſt Edwardo de Weſtm. quod
" duo dolia albi vini et garhiofilacum, et unum
" dolium rubri vini ad [†] claretum inde faciend.
" ad opus regis contra inſtans feſtum Nativitatis
" Dominicæ. Et mandatum eſt Rob. de Monte
" Peſſulano quod feſtinanter accedat ad Ebor. et
" garhiofilac. et claret. predict. faciat ſicut annis
" preteritis facere conſuevit."

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[*] It would be a great curioſity if we could recover a liſt of his majeſty's library. It probably contained ſome illuminated MSS. as the librarian had the keeping of the colours too. The original copy of Matthew Paris with miniatures, in the Britiſh Muſeum, was certainly a preſent to this king from the author.

[†] A compoſition of wine and honey. V. Hiſt. de l'ancienne Chevalerie, vol. i. p. 49.

" cum feſtinatione perquirat quendam pulcrum gladium, et ſcauberg. ejuſdem " de ſerico, et pomellum de argento bene et ornate cooperiri, et quandam pulcram zonam eidem pendi faciat, ita quod gladium illum ſic factum habeat " apud Ebor. de quo * rex Alexandrum regem Scotiæ illuſtrem cingulo militari decorare poſſit in inſtanti feſto Nativitatis Dominicæ. Teſte rege apud " Lychfeld xxi die Novembr. Per ipſum regem."

" Clauſ. 36 Hen. III. m. 30. Mandatum eſt J. de Somercote † et Rogero " Sciſſori, quod ſine dilatione fieri faciant unum lectum pretioſum, ita quod " illud decenter et ornate factum habeat apud Ebor. ad dandum illud Alex. " regi Scotiæ illuſtri in inſtanti feſto Nativitatis Dominicæ."

" Ibidem. Mandatum eſt J. de Somercote et Rogero Sciſſori, quod de melioribus ſamittis quos invenire poterunt ſine dilatione faciant quatuor robas, " duas videlicet ad opus regis, et duas ad opus reginæ, cum aurifraxis ſemilatis, et varii coloris, et quod tunicæ ſint de mollioribus ſamittis quam pallia " et ſupertunicæ; et quod pallia furrentur cum ermino, et ſupertunicæ de minuto vario; ita quod rex habeat prædictas robas ornate factas apud Ebor. " ad hoc inſtans feſtum Nativitatis Dominicæ. Teſte rege apud Lychfeld " xxi die Novembr."

" Ibidem. Mandatum eſt J. de Somercote et Rogero Sciſſori, quod preter " illas duas robas quas rex fieri precepit ad opus ſuum, fieri faciant ad opus " regis tres robas de queintiſis, videlicet unam robam de meliori ſamitto violaceo, quam invenire poterunt, cum tribus parvis ‡ leopardis in parte anteriori, et aliis tribus parte poſteriori; et duas de aliis melioribus pannis " qui inveniri poterunt; ita quod robas illas decenter et ornate factas rex " promptas habeat apud Ebor. in feſto Nativitatis Domini."

" Clauſ. 39 Hen. III. Rex conceſſit magiſtro Johanni de Glouceſtre cementario ſuo, quod toto tempore vitæ ſuæ quietus ſit de omnimodo tallagio " et thelonio ubique per totam poteſtatem regis."

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* Alexander III. king of Scotland married Margaret, daughter of Henry, at York.

† In the ſame year J. de Somercote had a patent to be Warden of the mint, Cuſtos cambii per totum regnum.

‡ The lions in the arms of England were originally leopards.

"Clauſ. 43 Hen. III. m. 10. Mandatum eſt magiſtro Johanni de Glouc. "cementario ſuo, et cuſtodibus operationum Weſtm. quod quinque imagines "regum inciſas in franca petra, et quandam petram ad ſupponendum pedibus "unius imaginis beatæ Mariæ, faciatis habere cuſtodibus operationum eccleſiæ "ſancti Martini London. ad eaſdem operationes, de dono regis. Teſte rege "apud Weſtm. xi die Maii."

Then comes a record entitled Pro rege de coloribus ad picturam Windeſor.

"Clauſ. A° 44 Hen. III. m. 6. Mandatum eſt Edwardo de Weſtm. "quod colores et alia ad picturam neceſſaria ſine dilatione faciat habere fratri "Willielmo monacho Weſtm. pictori regis, ad picturas regis apud Windſor "inde * renovandas, prout idem frater Willielmus predicto Edwardo dicet ex "parte regis. Et hoc ſicut regem diligit, non omittat; et cum rex ſciverit "cuſtum quod ad hoc poſuerit, rex breve ſuum de liberate ſibi habere faciet. "Teſte rege apud Windſor xiii die Auguſti."

The next is inſcribed De pictura Rap. Guldef. and contains the following orders:

"Liberate A° 44 Hen. III. m. 11. Rex vicecom. Surr. ſalutem. Precipimus tibi quod exitibus comitatus tui picturas magnæ aulæ noſtræ de Guldeford, prout neceſſe fuerit, ſine dilatione emendari, et in magna camera noſtra "ibidem ad caput lecti noſtri ſuper album murum quoddam pallium depingi, "et tabulas et fruntellum altaris magnæ capellæ noſtræ ibidem ſine dilatione "fieri facias, prout injunximus Willielmo Florentino pictori; et cuſtum quod "ad hoc poſueris per viſum et teſtimonium proborum et legalium hominum "conſ. &c. Teſte meipſo apud Weſtm. xxx die Octobr."

I conclude that maſter William, William the monk of Weſtminſter, and William of Florence were the ſame perſon. What arts we had, as well as learning, lay chiefly among the religious in thoſe ages. One remark I am ſurpriſed Mr. Vertue did not make, when he was aſſigning greater antiquity to painting in England than in Italy, that this William of Florence was an Italian.

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* Hence it appears that Windſor had been a place of note even before the reign of Hen. III. conſequently long before it was beautified by Edward III.

The two following are little remarkable, except that in the laſt we find the name of another painter.

"Liberate A° 49 HEN. III. m. 7. Rex theſ. et camerariis ſuis ſalutem. "Liberate de theſauro noſtro pictoribus cameræ noſtræ apud Weſtm. ſeptem "libras et decem ſolidos ad picturas ejuſdem cameræ capellæ noſtræ retro "lectum noſtrum ibidem faciend."

"Liberate A° 51 HEN. III. m. 10. et 8. Rex ballivis civitatis London. "ſalutem. Mandamus vobis quod de firma civitatis prædictæ habere faciatis "magiſtro Waltero pictori noſtro viginti marcas ad picturas cameræ noſtræ "apud Weſtm. inde faciend. et hoc nullo modo omittatis. Et computabitur "vobis ad ſcaccarium. Teſte rege apud Weſtm. vii die Januar."

Among theſe records I find the following curious memorandum of the ſums expended on the king's building at Weſtminſter to the forty-fifth year of his reign:

"Summa cuſt. operationum Weſt. ab inceptione uſque in die dominica "proxima poſt feſtum divi Michaelis anno regni regis Henrici xlv^to^. Et CCLX "libræ reſtant ſolvendæ pro ſtipendiis alborum ciſſorum et minutorum ope"rariorum, et pro franca petra et aliis emptionibus quæ non computantur in "hac ſumma; XXIX millia, CCCXLV *l.* XIX *s.* VIII *d.*"

The laſt piece I have to produce relates to works to be done for the Prince and his conſort Eleanor; with the addition of the ſalary of maſter William, who was allowed ſix-pence a day, as ſurveyor of the works at Guilford:

"Liberate 52 HEN. III. m. 11. Rex vicecom. Surr. et Suſſ. ſalutem. "Precipimus tibi quod de exitibus com. prædictorum infra curiam noſtram "manerii noſtri de Guldeford quandam cameram cum ſtadio et camino, gar"deroba, et camera forinſeca, et quandam capellam ad caput ejuſdem cameræ, "cum ſtadio et feneſtris vitreis, eaſdem cameram et capellam decentibus, ad "opus kariſſimæ filiæ noſtræ Alianoræ conſortis Edwardi primogeniti noſtri, "et unam cameram cum ſtadio et camino camera forinſeca, et feneſtris vi-

“treis eandem cameram decentibus, ad opus militum kariſſimæ conſortis noſtræ Alianoræ reginæ Angliæ, et quoddam * appenticm. ibidem de novo ſine dilatione fieri, et herbarium ejuſdem reginæ noſtræ reparari et emendari facias, ſecundum quod Willielmo Florentino pictori noſtro injunximus, et idem Willielmus plenius tibi ſcire faciet ex parte noſtra; et cuſtum, &c. per viſum, &c. computabitur.

“Rex eidem vicecom. ſalutem. Precipimus tibi quod de exitibus com. prædictorum facias habere Willielmo Florentino cuſtodi operationum noſtrarum manerii noſtri de Guldeford ſingulis diebus ſex denarios pro ſtipendiis ſuis, quam diu fueris vicecomes noſter eorundem comitat. et prædictus Willielmus cuſtos fuerit operationum prædictarum, ſicut eos temporibus retroactis ante turbationem habitam in regno ibidem percipere conſuevit: et cuſtum, &c. Teſte rege apud Weſtm. XXIX die Jan.”

Beſides the palaces above mentioned, this prince laid out, too, large ſums in repairing and beautifying Kenelworth caſtle, cieling the chapel with wainſcot, painting that and the queen's chamber, and rebuilding the wall on the outſide, as it remained to the time of ſir William Dugdale †.

I cannot paſs over the princeſs Eleanor, ſo much celebrated by our legendary hiſtorians for ſucking the poiſon out of her huſband's wound, without mentioning the croſſes erected to her memory, which Vertue with great probability ſuppoſed were built on the deſigns of Peter Cavalini, a Roman ſculptor, and whom from various circumſtances he diſcovered to be the architect of the ſhrine of Edward the Confeſſor.

The reader, I am perſuaded, will be pleaſed to ſee how ingeniouſly my author traced out this hitherto unknown fact.

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* Sic originale.

† See his Warwickſh. p. 244. In the ſame reign John of Hertford, abbot of St. Albans, made great additions to his convent, and in one of the chambers placed A NOBLE PICTURE. See Willis's Mitred Abbies, vol. i. p. 21. One Lambbirt, builder or repairer of the ſame church, heaped his own rebus, a lamb and a bird, among the ornaments. Alen Strayler was illuminator to that abbey.

The original inſcription on the tomb ran thus:

> Anno milleno Domini cum ſeptuageno
> Et bis centeno, cum completo quaſi deno,
> Hoc opus eſt factum, quod Petrus duxit in actum
> Romanus civis: Homo, cauſam noſcere ſi vis,
> Rex fuit Henricus, ſancti præſentis amicus.

The words *Petrus duxit in actum Romanus civis* were diſcernible till very lately. Some old authors aſcribe the erection of the ſhrine to Henry himſelf; others, to Richard de Ware the abbat, elected in 1260. It is probable that both were concerned. The new abbat repaired to Rome immediately on his election to receive conſecration from Urban IV. At that time, ſays Vaſari, flouriſhed there Peter Cavalini, a painter and the inventor of moſaic, who had performed ſeveral coſtly works in that city. About four years before the arrival of abbat Ware, that is in 1256, had been erected a ſplendid ſhrine[*] for the martyrs Simplicius and Fauſtina, at the expence of John James Capoccio and his wife, adorned with twiſted columns and inlaid with precious marbles exactly in the taſte, though not in the preciſe form, of that of St. Edward. Nothing is more probable than that a rich abbat, either at his own expence, or to gratify the taſte of his magnificent maſter, ſhould engage a capital artiſt to return with him and undertake the ſhrine of his maſter's patron-ſaint, and the great patron of his own church. Weaver ſays expreſsly that the abbat brought back with him from Rome *workmen* and rich porphyry ſtones for Edward the Confeſſor's feretory; and for the pavement of the chapel[†].

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[*] A draught of it by Mr. Talman in the proper colours is preſerved in the firſt volume of the drawings belonging to the Society of Antiquaries. A ſketch of it I have among Vertue's MSS. Great part of that identic ſhrine, which ſtood originally in the church of Santa Maria Maggiore at Rome, and was removed of late years, on making a new pavement to the church, is now at Strawberry-hill, in a chapel erected on purpoſe to receive it; being ſent to Mr. Walpole by ſir William Hamilton, envoy to Naples, who purchaſed it on its removal.

[†] Before Henry III. began the preſent church, there had been a rich ſhrine for the Confeſſor erected by William I. as the latter ſays expreſsly in his charter. Edward had beſtowed Windſor on the Abbey of Weſtminſter; the Conqueror, on his acceſſion, prevailed on the abbat and convent to reſtore Windſor, in exchange for other lands, being delighted with the ſcite: "Maximè utilis et commodus eſt viſus propter contiguam aquam et ſilvam venationibus aptam," ſays he; and after naming the lordſhips he gave them, he mentions the gift of an hundred pounds of ſilver to complete and finiſh the building of the Abbey, and then adds, "Ob reverentiam nimii amoris quem ego in ipſum inclitum regem Edwardum habueram, tumbum ejus et reginæ juxta eum poſitæ, ex auro et argento fabrili opere artificioſi decoris mirificè operiri feci."

This abbat was lord treaſurer to his death in 1283, and was buried on the north ſide of the great altar: over him was anciently this epitaph confirming the circumſtances above mentioned:

Abbas Richardus de Warâ, qui requieſcit
Hic, portat lapides, quos hic portavit ab Urbe.

Vaſari's ſilence on Cavalini's journey to England ought to be no objection; he not only wrote ſome hundred years after the time, but confounds his own account ſo ſtrangely as to make Peter Cavalini ſcholar of Giotto, who was twenty years younger. If it may be imagined that Richard Ware could not have intereſt enough to ſeduce ſo capital a workman from the ſervice of the pope, it might ſtill be accounted for by higher authority. Edward I. returning from the Holy Land was conducted by the king of Sicily to Rome to viſit Gregory X. who had been Edward's companion and friend in the Holy War. An artful pope would certainly be glad to furniſh a young king with artiſts who would encourage him in raiſing ſhrines and temples. The monument of Henry III. erected by his ſon, is beautified in the ſame taſte with porphyry and moſaic; and the firſt brazen ſtatue known to have been caſt here, lies upon it. The old paintings round the chapel of St. Edward, and thoſe in a very beautiful and ſuperior ſtyle, though much decayed, over the ragged regiment, Vertue aſcribes to the ſame Cavalini. This painter and ſculptor probably, as I have ſaid, gave the deſigns for the croſſes erected by Edward to his beloved Eleanor[*]. Vertue had drawn them, with a deſign of engraving; I have his original drawings. I muſt not omit, that it was no ſmall part of Peter Cavalini's fame, that he made the crucifix that ſpoke to St. Bridget[†].

From all the teſtimonies above recited, Henry III. appears in a new light from what has hitherto been known of him. That he was a weak prince in point of government is indiſputable. That he was a great encourager of the arts, theſe records demonſtrate. When hiſtorians talk of his profuſion, they evidence only in what he diſſipated on his favourites. But it is plain that the number and magnificence of his buildings and palaces muſt have ſwallowed great part of the ſums, maliciouſly charged to the ſingle article of unworthy favourites. It matters not how a prince ſquanders what he has tyrannically ſqueezed from the ſubject: if he exceeds his revenue, it is almoſt as ill ſpent on edifices as on miniſters. But it is perhaps no more than juſtice to make ſome allowance for partial or exaggerated relations. Henry was not a wiſe prince—may I venture to ſay more—he was not a martial prince. Even in theſe more ſenſible ages, one illuſtrious defect in a king converts all his other foibles into excellencies. It muſt have done ſo much more in a ſeaſon of ſuch heroic barbariſm as that of Henry III. and the want of an enterpriſing ſpirit in that prince made even his patronage of the arts be imputed to effeminacy, or be overlooked. The extravagance of Louis XIV. in his buildings, gardens, water-works, paſſed for an object of glory under the canon (if I may ſay ſo) of his ambition. Henry III. had no conqueſts to illuminate his cielings, his halls, his bas-reliefs. Yet perhaps the generous ſentiment implied in his motto, *Qui non dat quod habet, non accipit ille quod optat*, contained more true glory than all the Faſt couched under Louis's emblem of the ſun, and his other oſtentatious devices. But let us compare Henry with one nearer to him. Henry's reign is one of the moſt ignominious in our annals; that of Edward the Iſt, of the moſt triumphant. Yet I would aſk, By which of the two did the nation ſuffer moſt? By ſums laviſhed on favourites and buildings; or by ſums and blood waſted in unjuſt wars? If we look narrowly into Edward's reign, we ſhall ſcarce * find fewer repreſentations againſt the tyranny of the ſon than againſt the encroachments of the father. Who will own that he had not rather employ maſter William and Edward of Weſtminſter to paint the geſtes of the kings of Antioch, than imitate the ſon in his barbarities in Wales and uſurpations in Scotland?

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[*] I have ſome ſuſpicion that a ſon of Peter Cavalini is the perſon called Peter le Orfever, mentioned in a precept of Edward II. He is there entitled of Stanford, and brought an action againſt certain perſons for aſſault and battery. As one of queen Eleanor's croſſes was erected there, it is not improbable that a ſon of Cavalini might marry and ſettle in that town. See Peck's Stanford, lib. x. ſect. 13.

[†] Felibien, vol. i. p. 172.

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* See the Parliamentary Hiſtory.

CHAP. II.

State of Painting from the Reign of HENRY III. *to the End of* HENRY VI.

FROM the reign of Henry III. Mr. Vertue could diſcover no records relating to the arts for ſeveral reigns. I ſhall endeavour to fill this hiatus by producing an almoſt entire chronologic ſeries of paintings from that time to Henry VII. when Mr. Vertue's notes recommence.

During the reigns of the two firſt Edwards, I find no veſtiges[*] of the art, though it was certainly preſerved here, at leaſt by painting on glaſs. No wonder that a proud, a warlike, and ignorant nobility encouraged only that branch which atteſted their dignity. Their dungeons were rendered ſtill darker by their pride. It was the caſe of all the arts; none flouriſhed, but what ſerved to diſplay their wealth, or contributed to their ſecurity. They were magnificent without luxury, and pompous without elegance. Rich plate, even to [†] the enamelling on gold, rich ſtuffs, and curious armour were carried to exceſs, while their chairs were mere pedeſtals, their clothes were incumbrances, and they knew no uſe of ſteel but as it ſerved for ſafety or deſtruction.

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[*] Except that in the reign of Edward I. biſhop Langton built a palace and hall at Litchfield, in which was painted the ceremony of the coronation, &c. Brown Willis's Cath. vol. i. p. 17.

[†] Biſhop Wickham's crozier at Oxford is an inſtance how well the pomp of prelacy was ſerved by ingenious artiſts. It is certain that in the reigns of the two firſt Edwards there were Greek enamellers in England, who both practiſed and taught the art. In Dugdale's Warwickſhire, p. 397, 403, are mentioned enamelled cups very near that period; and ſome ancient pieces are ſtill extant. The beautiful cup of gold, enamelled with figures in the habits of the time, given by king John to the corporation of Lynn in Norfolk, and ſtill preſerved there, gives a very favourable idea of the taſte and artiſans of an age a little antecedent to that I am ſpeaking of. King Alfred's jewel, found at Athelney in Somerſetſhire, and of which there is a print in Camden's Britannia, is of much more ancient date, but of workmanſhip far more rude. I call it a jewel, becauſe it ſeems to have been uſed as jewels were afterwards, appendent to ribbands. By the cut, I ſhould take it for engraven gold. Camden, which is extraordinary, does not deſcribe the materials, but calls it a picture; which would make one think it was enamelled.

ſtruction. Their houſes, for there was no medium between caſtles and hovels, implied the dangers of ſociety, not the ſweets of it; and whenever peace left them leiſure to think of modes, they ſeemed to imagine that faſhion conſiſted in transfiguring the human body, inſtead of adding grace to it. While the men wore ſhoes ſo long and picked, that they were forced to ſupport the points by chains from their middle; the ladies erected ſuch pyramids on their heads, that the face became the centre of the body; and they were hardened to theſe prepoſterous inconveniencies by their prieſts, who, inſtead of leaving them to be cured by the fickleneſs of faſhions, or by the trouble of them, denounced God's judgments on follies againſt which a little laughter and a little common ſenſe had been more effectual ſermons. It was not far diſtant, I think, from the period of which I am ſpeaking, that the ladies wore looking-glaſſes about the ſame height of their bodies, with that, on which the men diſplayed ſuch indecent ſymbols[*]. The repreſentations of theſe extravagances (as we ſee them collected by Montfaucon in his Antiquities of France) demanded Japoneſe and Indian painters; were not likely to produce Vandycks and Titians. While we are curious in tracing the progreſs of barbariſm, we wonder more that any arts exiſted, than that they attained no degree of perfection.

Of the third Edward, ſays Mr. Vertue[†], many portraits are preſerved, at Windſor, in illuminated MSS. and elſewhere. As he has not marked where theſe limnings exiſt, I can give no account of them myſelf, nor refer the reader to the inſpection of them. But there is a portrait taken from a buſt of the ſame age, the face of which is far from being executed in a contemptible manner. It repreſents that artiſt and patron of arts, William of Wickham biſhop of Wincheſter, and prime miniſter to Edward III. a prelate whoſe magnificent charities yet exiſt, both in the benefits he calculated for poſterity, and in the edifices erected on his own deſigns for perpetuating thoſe pious bounties. The portrait has been engraven by Houbraken among the heads of illuſtrious men; a noble memorial, which I am ſorry to ſay was forced to be dropped (though exhibited at the trifling expence of five ſhillings for four beautiful prints), the moment the novelty of it was exhauſted.

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[*] La Bruyere has expreſſed this with the happieſt decency: "Ils avoient trouvé le ſecret de paroître nuds tout habillez." Vol. ii. p. 234.

[†] See an account, in folio, prefixed to his prints of the kings of England.

The Black Prince * was repreſented on glaſs in a window at the weſt end of Weſtminſter-abbey, but the image is now almoſt defaced. Mr. Maurice Johnſon, the antiquary of Spalding, had a MS. of Ralph Higden's Polychronicon, written in 1340, wherein was an illumination of the author. It was ſhown to the Society of Antiquaries in 1735.

The perſon of Richard II. is ſtill preſerved in the moſt lively manner, in two different pictures. The firſt a whole length in the abbey of Weſtminſter; the other † at the earl of Pembroke's at Wilton, a ſmall piece conſiſting of two tablets, on which are repreſented the king kneeling, accompanied by his patron ſaints, John the Baptiſt, St. Edmund the King and Edward the Confeſſor, before the Virgin and Child, attended by angels. Hollar engraved it. To the bottom of this picture are affixed theſe words, "Invention of painting in oil, 1410. This was painted before in the beginning of Richard II. 1377, &c." Theſe words, which are very equivocal, ſtarted a queſtion with me, which I found nobody that could reſolve. Do they imply that this piece was painted in oil before John ab Eyck diſcovered that ſecret in 1410? So one ſhould think; for, what news did the inſcriber tell, if he only meant that painting in water-colours or miniature was practiſed before painting in oil? Every illuminated MS. antecedent to that date was a proof of that. The ſhort quære would be, With what is the picture in queſtion painted? To that I can only reply, that it is covered with glaſs, and is too great a curioſity to have experiments made upon it. It is painted on a bright golden ground, the colours of the utmoſt freſhneſs, and not grown black as oil-colours would be, and is, as I have ſaid, guarded by a glaſs, all which indicate that it is miniature. Yet I do not pretend to decide: the inſcription I have mentioned and ſome other circumſtances ſeem to leave a doubt whether John ab Eyck was really the firſt perſon who mixed his colours with oil. We have ſeen by a record reported above, that long before this period oil was at leaſt uſed as

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* Mr. Onſlow, the late ſpeaker, had a head of the Black Prince, which there is great reaſon to believe was painted at the time. It is not very ill done: it repreſents him in black armour emboſſed with gold, and with a golden lion on his breaſt. He has a hat with a white feather, and a large ruby, exactly in the ſhape of the rough ruby ſtill in the crown. He appears lean and pale, as he was towards the end of his life. This very curious picture came out of Betchworth-caſtle in Surrey.

† See a full deſcription of it in the accounts of the curioſities at Wilton, by Gambarini, Cowdry, or Kennedy.

a varniſh, and it is difficult to conceive how it was poſſible to varniſh with oil either water-colours or colours mixed with ſize. It occurred to me to enquire with what the painters antecedent to John ab Eyck mixed their colours: even in this country there are a few pictures extant, and painted on board, before oil-painting can be ſuppoſed to have been introduced here. Not to mention the picture at Wilton, the other of Richard II. at Weſtminſter, and an undoubted original of Henry IV. at Hampton-court in Herefordſhire, who died within two years after John ab Eyck's diſcovery, muſt be allowed to have been drawn before the new art arrived here. The picture at Weſtminſter has indeed been re-painted *: therefore no concluſion can be drawn from it. This queſtion, eaſy as I thought it, I found had been paſſed over without conſideration, and, though propoſed to a very learned † body of men, arrived at no ſolution. After turning over ſeveral books of painting, all treating of John ab Eyck's invention, but without one word of the method which his ſecret diſpoſſeſſed, I at laſt found what I ſought. Sandrart put an end to the difficulty by theſe words:

Quia autem metuebant ne muri ſciſſuris diffinderentur, hinc eoſdem linteo, prius glutine mediante, induxerunt, deſuperque applicito gypſo, poſtmodo demum picturas ſuas effigurarunt, qui modus dici ſolet *alla tempera,* id eſt, temperaturæ aquariæ. Hanc autem temperaturam ita præparabant: effracto prius ovo gallinaceo, in ejuſdem liquore frondem teneram ficulneam de ficu juniore diſcutiebant: ubi è lacte iſtius frondis, eque vitello illa naſcebatur temperatura: qua mediante, poſtmodum loco aquæ vel gummi, vel tragacanthæ, colores ſuos ſubigebant, quibus dehinc opera ſua perficerent ‡.

When they painted on walls, leſt their work ſhould crack, they proceeded in this manner: they glued a linen cloth upon the wall, and covered that with plaiſter, on which they painted in diſtemper: this was thus prepared; they dropped into the yolk of an egg the milk that flows from the leaf of a young fig-tree, with which, inſtead of water, gum, or gumdragant, they mixed their laſt layer of colours. It is probable from the laſt words of this paſſage that they laid their firſt colour with water or gum only.

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* By one capt. Brome, a print-ſeller near the parliament-houſe; but this was after Mr. Talman had taken his drawing from whence the print was engraved.

† The ſociety of Antiquaries.

‡ Academ. pictur. p. 15.

I ſhall be told perhaps, that this method was only uſed for painting on walls; but, leaving out the plaiſter, I ſee nothing to hinder the ſame preparation from being uſed on board. Of what mixture Cimabue, the reſtorer of the art, made uſe, we are told by the ſame author. Multæque illius manu confectæ non hiſtoriæ minus, quàm imagines, in tabulis ligneis, colore ovis vel glutine temperato *.

Cimabue uſed yolk of egg or glue, which I ſuppoſe means ſize.

Still the much more ancient uſe of oil, were it but as a varniſh, leaves a doubt whether John ab Eyck's diſcovery was entirely his own. The remarkable record which I have ſo often mentioned, dates above an hundred years before the common æra of painting in oil. John ab Eyck is allowed to have found it in ſearching for a varniſh. Might he not have heard that ſuch a varniſh or compoſition was in uſe in England †? The very pictures I have mentioned as ſtill extant, and under all the appearances of being painted in oil, ſeem to ſay even more. The painters employed by Henry III. appear to have been Italians: and yet it is eaſy to vindicate the ſecret from them; at leaſt I can prove that they muſt have found the practice here, not have brought it over with them, for we are told expreſsly that in Italy they knew of no ſuch method. When ſome of John ab Eyck's pictures were carried to Alphonſo king of Naples, the Italian painters were ſurpriſed, ſays Sandrart ‡, quod aquâ purgari poſſent, coloribus non deletis.

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* Academ. pictur. p. 94.

† I cannot help hazarding a conjecture (though unſupported by any of the writers on painting). There is an old altar-table at Chiſwick, repreſenting the lord Clifford and his lady kneeling. —Van Eyck's name is burnt in on the back of the board. If Van Eyck was ever in England, would it not be probable that he learned the ſecret of uſing oil here, and took the honour of the invention to himſelf, as we were then a country little known to the world of arts, nor at leiſure enough, from the confuſions of the times, to claim the diſcovery of a ſecret which ſoon made ſuch fortune abroad? An additional preſumption, though certainly not a proof of Van Eyck's being in England, is a picture in the duke of Devonſhire's collection painted by John ab Eyck in 1422, and repreſenting the conſecration of St. Thomas Becket. The tradition is, that it was a preſent to Henry V. from his uncle the duke of Bedford, regent of France: but tradition is no proof; and two pictures of this author in England, one of them of an Engliſh family, and the other of an Engliſh ſtory, are at leaſt as good evidence for his having been here, as tradition for one of them being painted abroad. However, I pretend to nothing more in all this than mere conjecture.

‡ P. 105. Maffei indeed in his Verona Illuſtrata is of a different opinion, and thinks oil-painting was known in Italy before John ab Eyck.

I muſt beg not to have it ſuppoſed that I am ſetting up any novel pretenſions for the honour of my own country. Where the diſcovery was made I do not pretend to gueſs: the fact ſeems to be that we had ſuch a practice. Curious facts are all I aim at relating, never attempting to eſtabliſh an hypotheſis, which of all kind of viſions can nouriſh itſelf the moſt eaſily without any. The paſſion for ſyſtems did not introduce more errors into the old philoſophy, than hypotheſis has crowded into hiſtory and antiquities. It wreſts all arguments to the favourite point. A man who ſees with Saxon eyes ſees a Saxon building in every molehill: a Mercian virtuoſo can diſcover king lords and commons in the tumultuary conventions of the Wittenagemot; and an enthuſiaſt to the bards find primæval charms in the rudeſt ballad that was bawled by the mob three or four hundred years ago. But the truths we antiquaries ſearch for, do not ſeem of importance enough to be ſupported by fictions: the world in general thinks our ſtudies of little conſequence; they do not grow more valuable by being ſtuffed with gueſſes and invention.

The painters of theſe portraits [*] of king Richard are ſtill more uncertain than the method in which they painted. I can find no names of artiſts [†] at that period. Nor is this extraordinary. In countries where the ſcience flouriſhed more, our knowledge of the profeſſors is very imperfect. Though

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[*] Another repreſentation of this king is exhibited by Montfaucon from a MS. Froiſard in the library of the king of France. There is another illuminated edition of that author in the Britiſh Muſeum, in which is a miniature of the young monarch ſitting on his throne and attended by his uncles. In the ſame place is an hiſtoric poem in old French, written by a perſon of condition in the ſervice of Richard II. and an eye-witneſs of all that he relates. It has ſixteen curious illuminations, in which that king is eight times repreſented in different ſituations [‡]. There are alſo the portraits of Henry of Lancaſter (four times), of archbiſhop Arundel, the dukes of Surrey and of Exeter, the earls of Northumberland, Saliſbury, &c. Part of this curious piece was tranſlated by George Carew, earl of Totneſs; the tranſlation was publiſhed with ten other tracts in a thin folio called Hibernica, by Walter Harris; Dublin 1747.

[†] Except of John Sutton a carver, who was employed by Thomas Beauchamp earl of Warwick to alter a ſtatue of the famous Guy earl of Warwick, ſtanding in the choir of the church there, and to cut the arms of the ancient earls on it. It was from the ſpoils of this family that Richard II. granted to his half brother Thomas duke of Surrey a ſuit of arras wrought with the ſtory of the ſame Guy. See Dugdale's Warwickſhire, p. 402, 431. The city of London made preſents to Richard and his queen, among other curioſities, of pictures of the Trinity valued at 800l. An enormous ſum for that time! See Deſcription of London and the Environs, vol. iv. p. 30.

[‡] Strutt has engraved them for his Regal and Eccleſiaſtic Antiquities.

Cimabue reſtored the art as early as 1250, yet the number of his ſucceſſors on record is extremely ſmall, till Antonello of Meſſina carried the ſecret of painting in oil into Italy: and for Flanders, where it was invented, the biographers of the maſters of that country, as Carl Vermander, Sandrart, &c. profeſſedly begin their liſts with John ab Eyck. We muſt leave therefore in the dark what we find irrecoverably ſo.

Two of the artiſts employed on the tomb of Richard are recorded by Stowe. That prince had prepared it for himſelf and his queen. B. and Godfrey of Woodſtreet, goldſmiths, made the moulds and caſt the images of the king and queen [ſtill extant in the abbey]: "the charges of gilding of them coſt 400 "marks *."

The next picture of the ſame age is a portrait of John of Gaunt painted on glaſs, with other portraits of that time, in the college of All Souls at Oxford.

His ſon Henry IV. is extant, as I have ſaid, at Hampton-court in Herefordſhire, formerly his † palace: a copy or duplicate of this piece is at Kenſington. In a book called Studio di Pittura, Scoltura, &c. di Filippo Tito, is a coin of Charles VI. of France with exactly the ſame extraordinary head-dreſs as was worn by this king.

Vertue met with a fine illuminated MS. of this age, a miſſal for the uſe of Saliſbury: in the beginning was the figure of John lord Lovel receiving the book from frater Johannes Siſernas, who was probably the illuminator. It is now in the Britiſh Muſeum.

The fine eaſt window in the cathedral of York was painted in this reign, at the expence of the dean and chapter, who contracted with John Thornton, glazier, of Coventry, to execute it. He was to receive for his own work four ſhillings a week, and to finiſh the whole in leſs than three years. The indenture, ſtill preſerved, adds, that he was to receive an hundred ſhillings ſterling, each of the three years; and if he executed his work truly and perfectly, he

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* Annals, p. 342.

† This is the common report. Others ſay that Hampton-court was built by ſir John Lenthall, from the profit of ſpoils taken in the French war under Henry V.: conſequently Henry IV. could not have lived there.

was to have ten pounds more. Another indenture of 1338, for glazing ſome of the weſt windows, articles, that the workman ſhould have ſixpence a foot for white glaſs, and twelvepence for coloured. The great window evidences how able an artiſt John Thornton was*.

The painted effigies of Chaucer remained till within theſe few years on his tomb at Weſtminſter; and another, ſays Vertue on his print of that poet, is preſerved in an illuminated MS. of Thomas Occleve, painted by Occleve himſelf. D'Urry and Tanner both mention ſuch a portrait, which places Occleve in the rank of one of our firſt painters as well as poets †.

Henry V. is likewiſe on board at Kenſington, and on vellum in ſome MSS. as Vertue ſays in his account prefixed to the heads of our kings, but he does not mention where thoſe MSS. are preſerved. But a moſt curious picture of this king and his family is ſtill extant in the collection of James Weſt, eſq. ſecretary of the treaſury ‡. This piece is evidently painted in oil-colours; and though the new art might have reached England before the death of that prince, which happened in 1422, yet there are many circumſtances that lead me to think it of a later date. It was an altar-piece at Shene, and in all probability was painted by order of Henry VII. for the chapel in his palace there. His fondneſs for the houſe of Lancaſter is too well known to be dwelt on: the ſmall reſemblance of the portrait of Henry V. to genuine pictures of him, and the great reſemblance of all the other perſonages to one another, make it evident that it was rather a work of command and imagination than of authenticity. Add to this, that on the tents (which I ſhall mention preſently) portcuUiſes are mixed with red roſes: the portcullis § was the cognizance of the illegitimate branch of Beaufort, and was never that I can find borne by the houſe of Lancaſter ‖; but when Henry VII. gave himſelf for the heir of that royal line, no wonder he crowded the badges of his own baſtard blood among the emblems of the crown. However, the whole piece is ſo ancient and ſo ſingular, that I ſhall be excuſed inſerting the deſcription of it in this place.

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* Drake's York, p. 527.

† I find by Montfaucon that the uſe of crayons was known in this age in France; but nothing of that kind appears to have been practiſed in this country. See his account of the portraits of John duke of Berry and Louis duke of Orleans, the uncle and the brother of Charles VI.

‡ It is now at Strawberry-hill.

§ See Sandford.

‖ The red roſe is another proof that this picture was not painted in the reign of Henry V. as the red and white roſes were not adopted as diſtinctions of the two houſes, till the reign of Henry VI.

It is painted on ſeveral boards joined, and is four feet three inches high, by four feet ſix wide.

On the left hand is the king in dark purple robes lined with ermine, the crown on his head. He is kneeling before a deſk on which is a miſſal, and the ſceptre and globe. Behind him on their knees are his three brothers, Thomas duke of Clarence; John duke of Bedford *; Humphrey duke of Gloceſter. They are dreſſed in robes like the king's, and wear golden coronets: over them is a tent, ſtriped with white and gold, on which are red roſes crowned; and the valance, of the ſame colours with red roſes and portculliſes. A ſmall angel flying holds the top of the tent. The queen is oppoſite, under another tent exactly in the ſame manner, except that there is no ſceptre on her deſk. Behind her are four ladies dreſſed like her and with coronets. The two firſt are probably Blanche ducheſs of Bavaria, and Philippa queen of Denmark, the king's ſiſters: who the other two are is more difficult to decide, as they are repreſented with diſhevelled hair, which in pictures of that time is a mark of virginity. It has been ſuppoſed that the two elder were the wives of the dukes of Clarence and Bedford, and the two younger their ſiſters; but this claſhes with all hiſtory and chronology. Blanche and Philippa were both married early in their father's reign: and to ſuppoſe the two younger ladies the brides of Clarence and Bedford would be groundleſs; for Margaret Holland, the wife of the former, was a widow when he married her. As all the portraits are imaginary, it does not much ſignify for whom the painter intended them. A larger angel ſtanding, holds the cloth of the two tents together. On a riſing ground above the tents is St. George on a brown ſteed ſtriking with his ſword at the dragon, which is flying in the air, and already pierced through the forehead with a ſpear, on which is a flag with the croſs of St. George. Cleodelinde, with a lamb, is praying beneath the dragon. On the hills are gothic buildings and caſtles in a pretty taſte.

This curious picture, after it was taken from Shene, was in the Arundelian collection, and was ſold at Tart-hall in 1719. In the long gallery at Lambeth is an ancient portrait of queen Catherine of Valois, and another of archbiſhop Chicheley.

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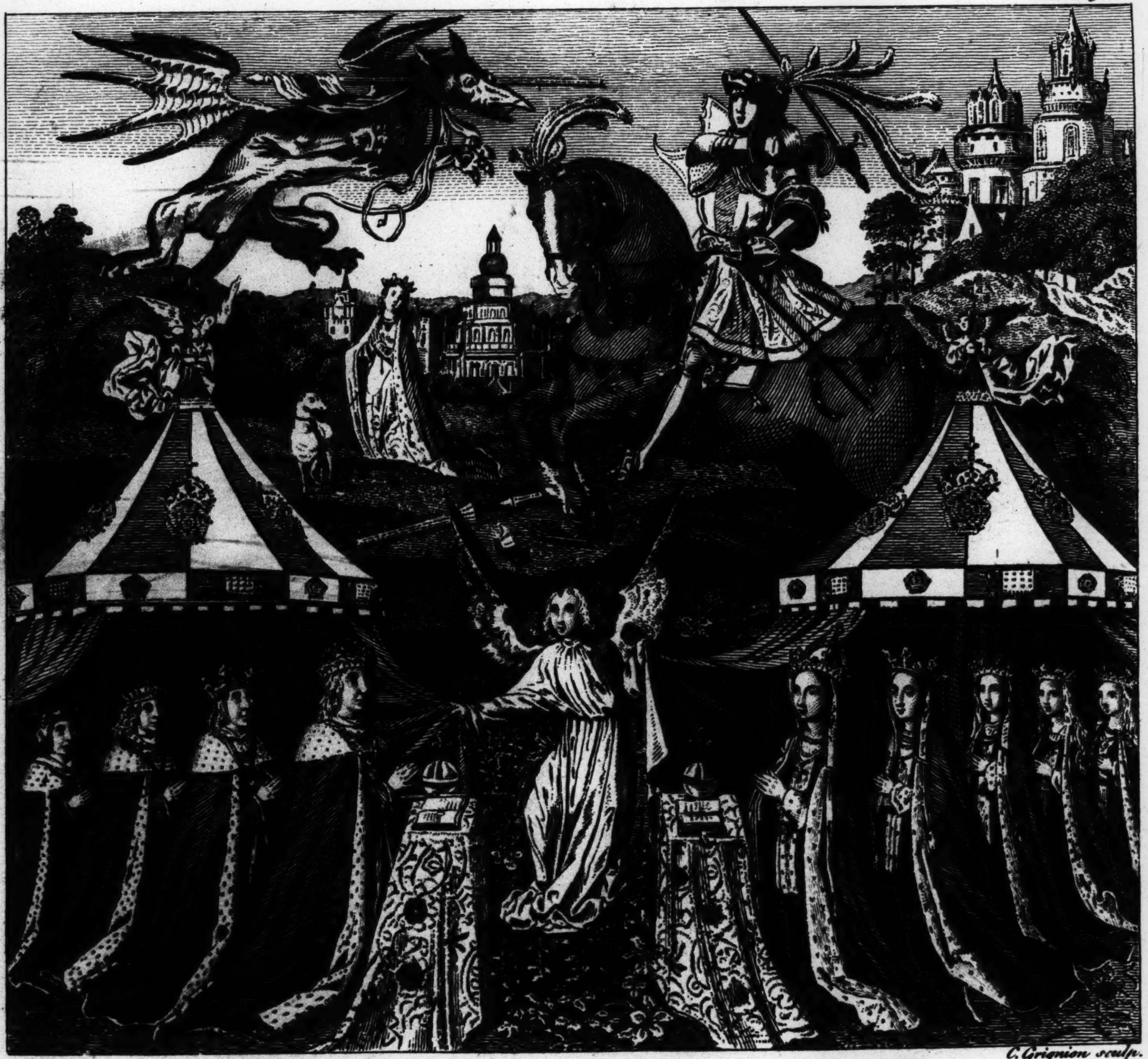
* This is extremely unlike the miniature of him which I ſhall mention preſently; and which is too remarkable a face not to have had much reſemblance.



C. Grignion sculp.

Henry 5th, his Queen and Family.

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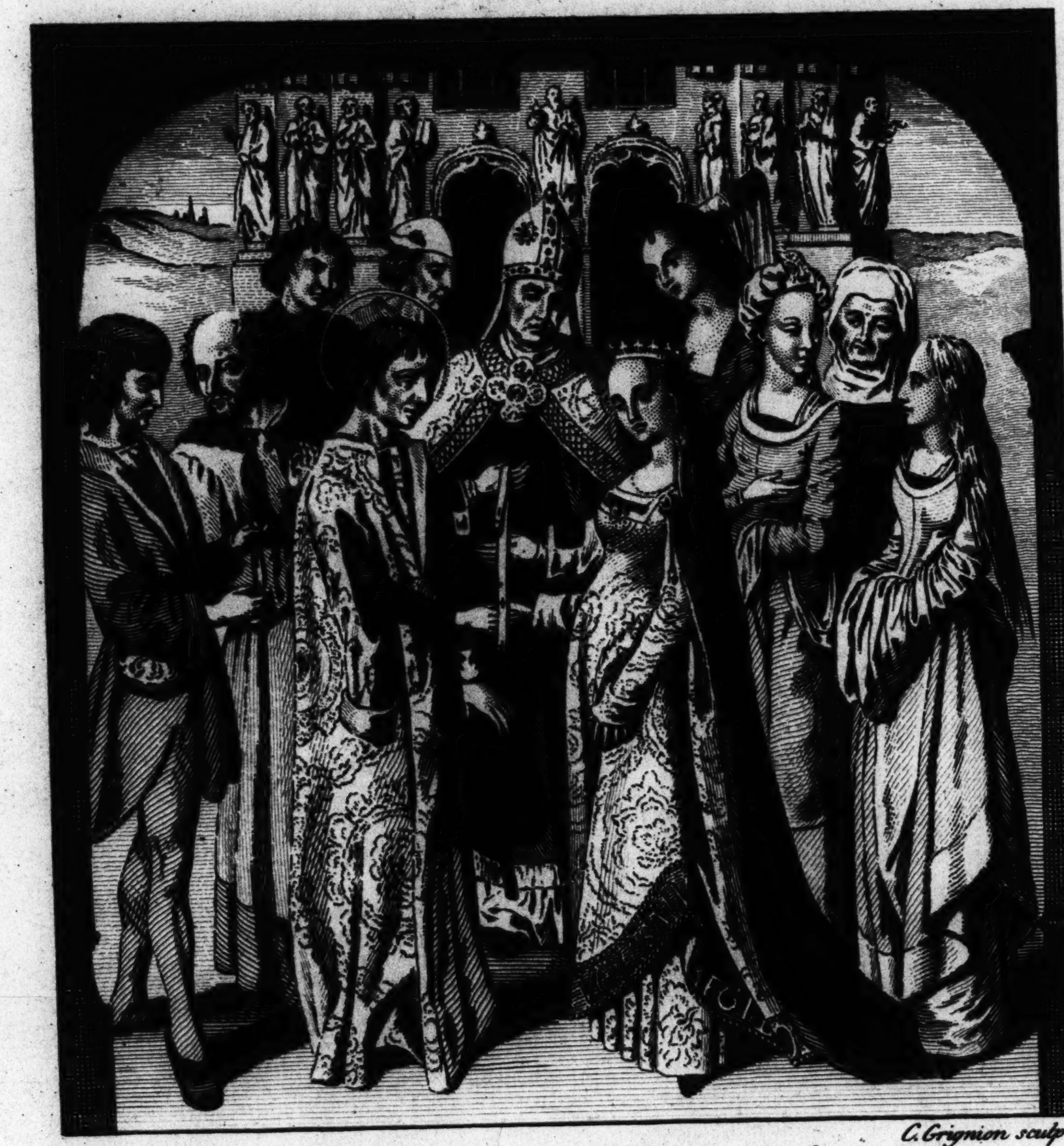
P. 37.



C. Grignion sculp.

Marriage of Henry 6th

Richard Frampton had a gift of five marks from Henry V. for illuminating a book of grants in the office of the duchy of Lancaſter.

An original portrait of John duke of Bedford, above mentioned, is extant * in a fine illuminated Prayer Book preſented by him to Henry VI. The duke and his firſt wife Anne of Burgundy are repreſented with their arms and devices.

Of that indiſcreet but amiable and unfortunate prince Humphrey duke of Gloceſter, I know † no memorial; nor will I mention him but to make one remark, ſufficient alone to detect the malice of his enemies, if it had not been detected. What probability was there that the wife of a man illuſtrious for expoſing impoſtors, who encouraged learning ‡, and founded the Divinity-ſchool at Oxford, ſhould have dared under his roof to dabble with witches and necromancers? His firſt wife Jaqueline, the amorous counteſs of Holland, is known by more than one monument. Two fine prints of her, and her laſt huſband, were publiſhed in 1753 by Folkema, from pictures painted by Moſtert at Harlem. William Bridges, the firſt Garter king at Arms, inſtituted by Henry V. ſet up in the windows of the church of St. George at Stanford the portraits of the firſt Knights of the Garter: it was from theſe paintings that Hollar etched the plate of them publiſhed in Aſhmole's hiſtory of the order §.

In the reign of Henry VI. our field begins to grow leſs barren. Many portraits of the king himſelf are preſerved, as on board at Kenſington and on glaſs in the chapel of King's college. In my poſſeſſion is a remarkable piece, which ſo many circumſtances affix to the hiſtory of this prince that I cannot heſitate to believe it deſigned for him, though I imagine it was painted after his death. It is the repreſentation of his marriage. There are eleven figures, of which all the heads are well painted: the draperies are hard and ſtiff. The king in rich robes, but with rude diſhevelled hair, as are all the men, ſtands before the

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* It is now in the collection of her grace the ducheſs of Portland: the duke of Bedford's head was engraved by Vertue with thoſe of the kings ||.

† I have ſince the firſt edition of this work authenticated two portraits of that prince, as will be mentioned preſently.

‡ He had a valuable library for that time, and gave 129 volumes to the univerſity. Hearne.

§ Peck's Annals of Stanford, book ii. chap. 18.

|| It was ſold at the ducheſs's ſale to Mr. Edwards of Pall-Mall, in whoſe poſſeſſion it now is.

portal of a magnificent church, giving his hand to the queen, who is far from being a lovely bride, and whom the painter ſeems ſatirically to have inſinuated by the prominence of her waiſt not to have been ſo perfect a virgin as her flowing hair denotes. Kemp archbiſhop of York and afterwards of Canterbury, and one of her chief counſellors, is performing the marriage rites by holding the pallium over their conjoined hands. It is remarkable that the prelate wears thin yellow gloves, which are well repreſented. Behind the king in a robe of ſtate ſtands the duke of Gloceſter, and ſeems reproving a nobleman *, whom I take for the marquis of Suffolk. Behind the queen is a lady in a kind of turban or diadem, probably deſigned for her mother the titular queen of Naples and Jeruſalem. Beyond her, another in a widow's dreſs, oppoſite to whom is a comely gentleman. This pair I conclude is Jaqueline ducheſs of Bedford, widow of duke John, and her ſecond huſband. Our hiſtorian ſays, that pretty ſuddenly after the duke's death ſhe married ſir Richard Widville, a goodly young knight. They were the parents of Elizabeth, queen of Edward IV †.

On the fore ground oppoſite to the marquis of Suffolk ſtands a noble virgin, whom I take for Margaret of Richmond, mother of Henry VII. One of the charges againſt the marquis of Suffolk was, that he endeavoured to marry his ſon to this lady Margaret, a princeſs of the blood. Near the archbiſhop is a cardinal, who is certainly Wincheſter, the king's great uncle. The face is very like the image on his tomb at Wincheſter; nor can one account for his not performing the ceremony, but by his dignity of prince of the blood, which did not ſuffer by the miniſtration of an inferior prelate. Behind the queen of Naples is an abbeſs, and at a diſtance a view of a town, that muſt be Tichfield, from whence the queen was led to be married at Southwick. Beſides the ſeeming pregnancy of the queen, there is another circumſtance, concluſive for this picture being painted after the death of Henry. Round his head is the nimbus or glory: an addition that was as poſterior to his marriage, as the painter ſeems to intimate the queen's fruitfulneſs was anterior to it. Round the hem of the queen's robe are ſome letters ‡, which are far from being ſo

intelligible

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* He has a hawk on his fiſt: a mark of nobility in old paintings.

† The portraits of duke Humphrey and archbiſhop Kemp have been authenticated by two others of the ſame perſons, which formed part of an altar-piece at St. Edmundſbury, and are now at Strawberry-hill.

‡ This was a faſhion as early as the reign of

Richard

intelligible as the other incidents. The words are involved in the folds; what appear, are Vol ſalv Regin m—one knows that Salve Regina mater cœlorum is the beginning of a hymn—but I know not what to make of Vol—the painter probably was no Latiniſt—and indeed the firſt letter of Regina he has drawn more like to a *B* than an R. On the abbeſs's girdle is Vel ave—as little to be decyphered as her majeſty's Vol.

But it is to ſir William Dugdale that I am indebted for the greateſt diſcoveries I have made towards the hiſtory of our ancient artiſts. In that collection of various treaſures which he has ſaved from oblivion [ſaved the more luckily, as he wrote but the inſtant before it became piety to commit devaſtation], he has incidentally preſerved ſome memorials of the ſtate of painting in the reigns of our earlieſt princes. I have found ſome names of the profeſſors, and even the rates of their work. I call them profeſſors, agreeably to modern eſtimation; but our anceſtors ſeem to have treated them without any diſtinction from other mechanics. If Henry III. beſpoke pictures by the intervention of the ſheriff, under Henry VI. we were ſtill ſo unpoliſhed, that a peer of the firſt nobility going into France on an embaſſy, contracted with his taylor for the painter's work that was to be diſplayed in the pageantry of his journey. The bill itſelf is ſo curious that I ſhall tranſcribe part of it.

Thes be the parcels that Will. Seburgh citizen and peyntour of London hath delivered in the month of Juyll the xv yeer of the reign of king Harry the ſixt, to John Ray, taillour of the ſame citee, for the uſe and ſtuff of my lord of Warwyk.

Ferſt, cccc pencels bete with the raggidde ſtaffe of ſilver, pris the pece v*d.* 08*l.*—6*s.*—00*d.*

Item, for the peynting of two paveys for my lord, the one with a gryfon ſtondying in my lordis colours rede, white and ruſſet, pris of the pavys 00—06—08.

Richard II. When Edward earl of Rutland, the lord Spencer and others accuſed the earl of Arundel of treaſon, they appeared before the king at Nottingham in red gowns of ſilk, garded and bordered *with white ſilk and embroidered with letters of gold.* Peck's Annals of Stanford, 12, 39. The lady Margaret in this picture is in a green gown bordered with white ſilk.

Item, for the other pavys peyntid with black and a raggid ſtaffe bete with ſilver occupying all the felde, pris 00 -- 03 -- 04.

Item, one coat for my lordis body, bete with fine gold, pris 01 -- 10 -- 00.

Item, for a grete ſtremour for the ſhip of XL yerdis length, and VIII yerdis in brede, with a grete bere and gryfon holding a ragidd ſtaffe, poudrid full of raggid ſtaves; and for a grete croſſe of St. George, for the lymmyng and portraying 01 -- 06 -- 08.

There are ſeveral other articles which the reader may find at length in the original from whence I have copied theſe *.

If it is objected to me, that This was mere herald's painting, I anſwer, That was almoſt the only painting we had. The art was engroſſed by and confined to the vanity or devotion of the nobility. The arms they bore and quartered, their miſſals, their church-windows and the images of their idols were the only circumſtances in which they had any employment for a painter. Even portraits, the object of modern vanity, ſeem not to have been in faſhion. I know not one except of the blood royal or of a biſhop or two, painted during the period of which I am writing. Devout ſubjects were held in ſufficient eſtimation. Iſabel counteſs of Warwick, in 1439, bequeathed her tablet with the image of our lady to the church of Walſingham, and it is even mentioned that this tablet had a glaſs over it. I cannot paſs over this magnificent lady without taking a little notice of ſome other particulars of her will. She was daughter and at length ſole heireſs of Thomas le Deſpenſer earl of Gloceſter, widow of Richard Beauchamp earl of Worceſter, and afterwards by diſpenſation married to his couſin that potent and warlike peer, Richard Beauchamp earl of Warwick. Their portraits on glaſs with others of their lineage were long extant in the church at Warwick. Her great templys † with the baleys ſold to the utmoſt, ſhe gave to the monks of Tewkſbury, ſo that they grucht not with her burial there, and what elſe ſhe had appointed to be done about the ſame. To our lady of Walſingham, her gown of green alyz cloth of gold with wide ſleeves, and a tabernacle of ſilver like in the timbre to that

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* Dugdale's Warwickſhire, p. 408.

† Jewels hanging on the foreheads of ladies by bodkins thruſt into their hair. See Dugdale's Warwickſhire, p. 413.

over our lady of Caverſham, and ordered that her great image of wax, then at London, ſhould be offered to our lady of Worceſter. To the abbey of Tewkſbury ſhe gave her wedding gown, and all her clothes of gold and clothes of ſilk without furs, ſaving one of ruſſet velvet which ſhe beſtowed on St. Winifrede. But having thus diſpoſed of her wardrobe for the uſe of the ſaints, ſhe ſeems to have had very different thoughts about herſelf, ordering that "a ſtatue of her ſhould be made all nakyd with her hair caſt backward, according to the deſign and model that one Thomas Porchalion had for that purpoſe." This extreme prohibition of all covering, I ſuppoſe, flowed from ſome principle of humility in this good lady, who having diveſted herſelf of all vain ornaments in favour of our lady and St. Winifrede, would not indulge her own perſon even in the covering of the hair of her head. And it looks, by the legacy to the monks above, as if ſhe had ſome apprehenſions that they would not reliſh or comprehend the delicacy of ſuch total rejection of all ſuperfluities. I was willing to mention this teſtament too, becauſe it ſeems to record even the name of an ancient ſtatuary. Other ſtatuaries and founders are mentioned in the coſt beſtowed on the tomb of the earl her huſband. Dugdale has preſerved the covenant between the executors and the artiſts. There I find John Eſſex, marbler, William Auſtin, founder, Thomas Stevens, copperſmyth, John Bourde of Corffe caſtle, marbler, Bartholomew Lambſpring, a Dutch goldſmith; they agree on all the particulars for the image on the tomb, and the little images and eſcutcheons round it. The tomb with the image ſtill extant in poliſhed braſs of the higheſt preſervation witneſſes that the artiſts were excellent enough to deſerve this memorial. John Prudde of Weſtminſter, called ſimply glazier, appears to have painted the windows of the chapel; and it was particularly ſtipulated that "he ſhould employ no glaſs of England, but with glaſs beyond the ſeas, and that in the fineſt wiſe, with the beſt, cleaneſt, and ſtrongeſt glaſſe of beyond ſea that may be had in England, and of the fineſt colours of blew, yellow, red, purpure, ſanguine and violet, and of all other colours that ſhall be moſt neceſſary and beſt to make rich, and embelliſh the matters, images and ſtories that ſhall be delivered and appointed by the ſaid executors by patterns in paper, afterwards to be newly traced and pictured by another painter in rich colour at the charges of the ſaid glazier." By all theſe circumſtances it is plain that the executors thought that the magnificence of the intended monument muſt conſiſt in the value and ſhow of the materials, rather than in any excellence of the workmanſhip. This covenant carries us ſtill farther, and has even brought to light a hiſtory-painter of that time. *John Brentwood* citizen and ſteyner of London engages "to paint on the weſt wall of the chapel the dome of our Lord Jeſus and all manner of deviſes and imagery thereunto belonging, of fair and ſightly proportion, as the place ſhall ſerve for, with the fineſt colours and fine gold;" and *Kriſtian Coleburne*, another painter dwelling in London, undertakes to paint "in moſt fine, faireſt and curious wiſe four images of ſtone, of our lady, St. Gabraell the angel, St. Anne and St. George; theſe four to be painted with the fineſt oil colours, in the richeſt, fineſt and freſheſt clothings that may be made of fine gold, azure, of fine purpure, of fine white, and other fineſt colours neceſſary, garniſhed, bordered and poudered in the fineſt and curiouſeſt wiſe."

This ſingular record contains too the prices ſtipulated for the ſeveral performances. The tomb was to coſt 125*l.* ſterling; the image 40*l.* the gilding of the image and its appurtenances, 13*l.* The glaſs-painter was to have 2*s.* for every foot of glaſs, and ſo for the whole 91*l.* 1*s.* 10*d.* The ſcripture-piece on the wall was to coſt 13*l.* 6*s.* 8*d.* and the painting of the four images 12*l.* The whole expence of the chapel and monument, which were not completed under one-and-twenty years, amounted to 2481*l.* 3*s.* 7*d.*

The wealth and ſplendour of that family was ſo great, that Henry Beauchamp, ſon of Richard and Iſabel, was at the age of nineteen created premier earl of England, and three days after he was made duke of Warwick, with precedence next to the duke of Norfolk and before the duke of Buckingham—an act of power ſo deſtructive of all the vanity of nobility and blood, that the duke of Buckingham could not digeſt it: it occaſioned ſuch animoſity, that the king was obliged to qualify his grant, by eſtabliſhing between the contending parties a rotation of ſeniority, each to take place alternately for a year, the ſurvivor to precede for his life the heir of the other, and ſo in perpetuum. A ſenſeleſs jumble, ſoon liquidated by a more egregious act of folly, the king with his own hand crowning the young duke of Warwick king of the iſle of Wight—nor can one eaſily conceive a more ridiculous circumſtance, than a man who had loſt the kingdom of France amuſing himſelf with beſtowing the diadem of the little iſle of Wight.—But to return to our artiſts: I find the name of another ſculptor at the ſame æra; not employed indeed in any conſiderable work, and called only Richard the carver: he and one brother

Rowſby, a monk, were engaged on ſome repairs in the church of St. Mary at Stanford *.

But the moſt valuable artiſts of that age were the illuminators of manuſcripts. Their drawing was undoubtedly ſtiff; but many of the ornaments, as animals, flowers and foliage, they often painted in a good taſte, and finiſhed highly. To ſeveral miſſals were added portraits of the princes and princeſſes to whom they belonged, or for whom they were deſigned as preſents. The dreſſes and buildings of the times are preſerved, though by frequent anachroniſms applied to the ages of ſcripture; and the gold and colours are of the greateſt brightneſs and beauty. Several receipts for laying theſe on are extant, particularly in the Britiſh Muſeum †. Dugdale from ſome of theſe illuminations has given cuts of two remarkable combats or tournaments performed in the 15th year of king Henry VI. ‡ in which the deſigns are far from unworthy of a better age; and the cuſtoms and habits delineated with great accuracy.

Henry himſelf, I ſuppoſe, had no taſte for the arts—the turbulent ambition of his queen left her as little—yet ſhe was the daughter of a prince, who was not only reckoned the beſt painter of his age, but who would really appear no mean performer in the preſent: this was René of Anjou, king of the two Sicilies, duke of Lorrain and count of Provence, much known from having loſt almoſt all his dominions; yet it has been little remarked that he was one of the very few princes who did not deſerve to loſe them, having merited from his ſubjects the title of THE GOOD. His own picture painted by himſelf is ſtill extant in the chapel of the Carmelites at Aix, and the print from it in Montfaucon's Antiquities of France will juſtify what I have ſaid of this prince's talent.

In this age was finiſhed the cloiſter adjoining to the old church of St. Paul: it was built round a chapel in Pardon-church Hawgh, a place ſituated on the

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[*] See Peck's Antiquities of Stanford, lib. xiv. cap. 5.

[†] See Catal. Harl. MSS. No. 273. art. 34, where is alſo a receipt for painting on glaſs. In that collection is a MS. in which Henry VI. is repreſented looking out of a window in the Tower. In Dufreſne's Greek Gloſſary are three receipts for illuminating, under the article χρυσογραφια. There are two others in Montfaucon's Palæographia Græca.

[‡] See Warwickſhire, p. 110.

north ſide of the church, where Thomas More dean of St. Paul's in the reign of Henry V. reſtored an ancient chapel; but dying before he had accompliſhed it, it was finiſhed by his executors, by licenſe from Henry VI. On the walls of this cloiſter was painted, at the charge of Jenkyn Carpenter, a citizen of London, the Dance of Death, in imitation of that in the cloiſter adjoining to St. Innocent's church-yard at Paris. Underneath were Engliſh verſes (to explain the paintings) tranſlated from the French, by John Lidgate the famous poetic monk of Bury. Dugdale has preſerved the lines, and Holbein by borrowing the thought ennobled the pictures *.

In this reign John de Whethamſted, abbot of St. Albans, a man of great learning and merit, adorned the chapel of our lady there with various paintings, as he did the ſides of the church and his own lodgings, under all which paintings he cauſed mottos and inſcriptions to be placed. At his manor of Tittenhanger he had pictures in the church of all the ſaints of his own name †.

I ſhall cloſe my notes on the ſtate of painting under Henry VI. with obſerving that the portraits on glaſs in the windows of the college of All Souls at Oxford were painted in his reign.

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[*] See Dugdale's St. Paul's, p. 134, and Stowe, 354.

[†] Chauncy, 445.

C H A P. III.

Continuation of the State of Painting to the End of HENRY VII.

WHETHER it was owing to the confuſions of his reign, or to his being born with little propenſity to the arts, we find but ſmall traces of their having flouriſhed under Edward IV. Brave, aſpiring and beautiful, his early age was waſted on every kind of conqueſt: as he grew older, he became arbitrary and cruel, not leſs voluptuous nor even ‡ more refined in his pleaſures.

[‡] His device, a falcon and fetter-lock, with a quibbling motto in French, had not even delicacy to excuſe the witticiſm.

His picture on board, ſtiff and poorly painted, is preſerved at Kenſington—the whole-length of him at St. James's in a night-gown and black cap was drawn many years after his death by Belcomp, of whom an account will be given hereafter. A portrait *, ſaid to be of his queen, in the Aſhmolean Muſeum at Oxford, conveys no idea of her lovelineſs, nor of any ſkill in the painter. Almoſt as few charms can be diſcovered in his favourite Jane Shore, preſerved at Eton, and probably an original, as her confeſſor was provoſt of that college, and by her interceſſion recovered their lands, of which they had been deſpoiled, as having owed their foundation to Edward's competitor. In this picture her forehead is remarkably large, her mouth and the reſt of her features ſmall; her hair of the admired golden colour †: a lock of it (if we may believe tradition) is ſtill extant in the collection of the counteſs of Cardigan, and is marvellouſly beautiful, ſeeming to be powdered with golden duſt without prejudice to its ſilken delicacy. The king himſelf, with his queen, eldeſt ſon and others of his court, are repreſented in a MS. in the library at Lambeth, from which an engraving was made, with an account of it, and prefixed to the Catalogue of Royal and Noble Authors. It was purchaſed of Peacham by ſir Robert Cotton. Richard III. the ſucceſſor of theſe princes, appears in another old picture at Kenſington. In the princeſs dowager's houſe at Kew, in a chamber of very ancient portraits, of which moſt are imaginary, is one very curious, as it is probably an original, of the duke of Norfolk killed at the battle of Boſworth.

Names of artiſts in theſe reigns, of which even ſo few authentic records exiſt, are not to be expected—one I have found, the particulars of whoſe

work.

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* There is another at Queen's college, Cambridge, of which ſhe was ſecond foundreſs; it ſeems to be of the time, but is not handſome.

† This picture anſwers to a much larger mentioned by ſir Thomas More; who, ſpeaking of her, ſays, "her ſtature was mean; her hair of a dark yellow, her face round and full, her eyes grey; delicate harmony being betwixt each part's proportions, and each proportion's colour; her body fat, white and ſmooth; her countenance chearfull, and like to her condition: the picture which I have ſeen of her was ſuch as ſhe roſe out of her bed in the morning, having nothing on but a rich mantle, caſt under one arm and over her ſhoulder, and ſitting in a chair, on which one arm did lie." The picture at Eton is not ſo large, and ſeems to have been drawn earlier than that ſir Thomas ſaw: it has not ſo much as the rich mantle over one ſhoulder. There is another portrait of Jane Shore to below the breaſts, in the provoſt's lodge at King's college, Cambridge; the body quite naked, the hair dreſſed with jewels, and a necklace of maſſive gold. It is painted on board, and from the meanneſs of the execution ſeems to be original.

work are expreſſed with ſuch rude ſimplicity, that it may not be unentertaining to the reader to peruſe them. They are extracted from a book belonging to the church of St. Mary Ratcliffe at Briſtol.

Memorandum,

That maſter Cumings hath delivered the 4th day of July in the year of our Lord 1470, to Mr. Nicholas Bettes vicar of Ratcliffe, Moſes Couteryn, Philip Bartholemew, and John Brown, procurators of Ratcliffe beforeſaid, a new ſepulchre well-gilt, and cover thereto, an image of God Almighty ryſing out of the ſame ſepulchre, with all the ordinance that longeth thereto; that is to ſay,

A lath made of timber and iron work thereto;

Item, Thereto longeth *Heven*, made of timber, and ſtained cloth;

Item, Hell, made of timber and iron work, with devils, the number, thirteen;

Item, Four knights armed, keeping the ſepulchre, with their weapons in their hands, that is to ſay, two ſpears, two axes, two paves;

Item, Four pair of angel's wings, for four angels, made of timber and well-painted.

Item, The fadre, the crown and viſage, the bell with a croſs upon it well-gilt with fine gold;

Item, The Holy Ghoſt coming out of heven into the ſepulchre;

Item, Longeth to the angels four chevelers *.

HENRY VII. ſeems never to have laid out any money ſo willingly, as on what he could never enjoy, his tomb †—on that he was profuſe; but the very ſervice for which it was intended, probably comforted him with

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* This memorandum is copied from the minutes of the Antiquarian Society under the year 1736. *Two paves:* A pave (in French, pavois or talevas) is a large buckler, forming an angle in front, like the ridge of a houſe, and big enough to cover the talleſt man from head to foot. *The bell with the croſs:* probably the ball or mound. *Four chevelers:* chevelures or perukes.

† The whole chapel, called by his name, is properly but his mauſoleum, he building it ſolely for the burial-place of himſelf and the royal family, and accordingly ordering by his will that no other perſons ſhould be interred there. See Dart's Antiquities of Weſtminſter-abbey, vol. i. p. 32. The tomb was the work of one Peter a Florentine, as one Peter a Roman made the ſhrine of Edward the Confeſſor.

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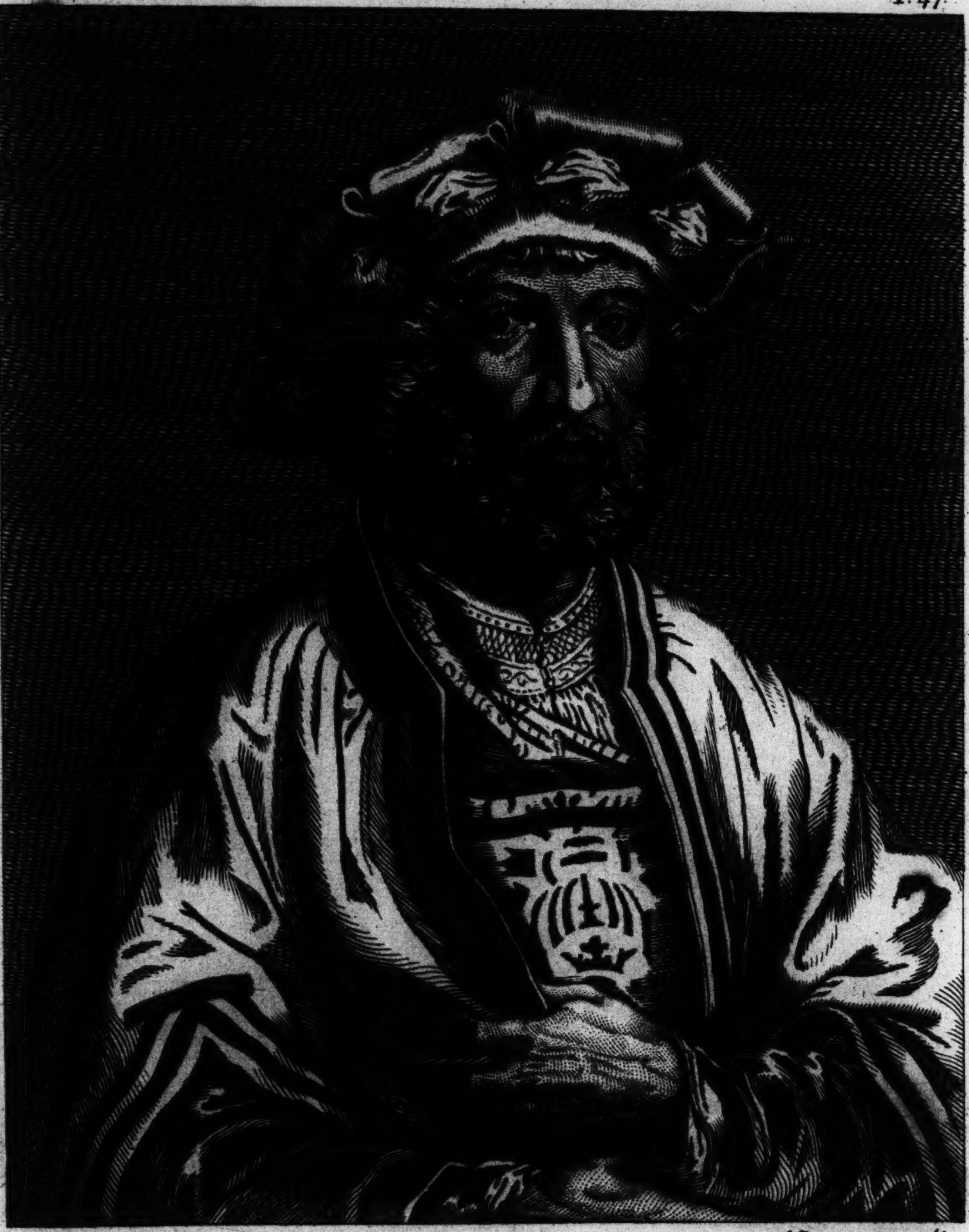

A. Bannerman sculp.

JOHN MABUSE.

the thought that it would not be paid for till after his death. Being neither oſtentatious nor liberal, genius had no favour from him: he reigned as an attorney would have reigned, and would have preferred a conveyancer to Praxiteles.

Though painting in his age had attained its brighteſt epoch *, no taſte reached this country. Why ſhould it have ſought us? The king penurious, the nobles humbled, what encouragement was there for abilities? What theme for the arts? Barbarous executions, chicane, proceſſes, and mercenary treaties, were all a painter, a poet or a ſtatuary had to record—accordingly not one that deſerved the title (I mean natives) aroſe in that reign. The only names of painters that Vertue could recover of that period were both foreigners, and of one of them the account is indeed exceedingly ſlight; mention being barely made in the regiſter's office of Wells, that one Holbein lived and died here in the reign of Henry VII. Whether the father of the celebrated Holbein, I ſhall enquire hereafter in the life of that painter—but of this perſon, whoever he was, are probably ſome ancient limnings † in a cabinet at Kenſington, drawn before the great maſter of that name could have arrived here. Among them is the portrait of Henry VII. from whence Vertue engraved his print. The other painter had merit enough to deſerve a particular article; he was called

JOHN MABUSE OR MABEUGIUS,

and was born at a little town of the ſame name in Hainault ‡, but in what year is uncertain, as is the year § of his death. He had the two defects of his cotemporary countrymen, ſtiffneſs in his manner, and drunkenneſs. Yet his induſtry was ſufficient to carry him to great lengths in his profeſſion. His works were clear and highly finiſhed. He was a friend rather than a

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* Raphael was born in 1483.

† Two miniatures of Henry VII. each in a black cap, and one of them with a roſe in his hand, are mentioned in a MS. in the Harleian collection.

‡ Le Compt ſays it was in Hungary.

§ Le Compt and Deſcamps ſay it was in 1562: a print of him, publiſhed by Galle, ſays, "Fuit Hanno patriâ Malbodienſis; obiit Antwerpiæ anno 1532, in cathedrali æde ſepultus:" but Vertue thought part of this inſcription was added to the plate many years after the firſt publication; and Sandrart, whom I follow, ſays expreſly that he could not diſcover when Mabuſe died. Vertue conjectured, that he lived to the age of fifty-two.

rival of Lucas[*] of Leyden. After ſome practice at home he travelled into Italy, where he acquired more truth in treating naked ſubjects than freedom of expreſſion. Indeed Raphael himſelf had not then ſtruck out that majeſtic freedom, which has ſince animated painting, and delivered it from the ſervility of coldly copying motionleſs nature. Mabuſe ſo far improved his taſte, as to introduce among his countrymen poetic hiſtory; for ſo I ſhould underſtand [†] Sandrart's varia poemata conficiendi, if it is meant as a mark of real taſte, rather than what a later [‡] author aſcribes to Mabuſe, that he firſt treated hiſtoric ſubjects allegorically. I never could conceive that riddles and rebuſes (and I look upon ſuch emblems as little better) are any improvements upon hiſtory. Allegoric perſonages are a poor decompoſition of human nature, whence a ſingle quality is ſeparated and erected into a kind of half deity, and then, to be rendered intelligible, is forced to have its name written by the accompaniment of ſymbols. You muſt be a natural philoſopher before you can decypher the vocation of one of theſe ſimplified divinities. Their dog, or their bird, or their goat, or their implement, or the colour of their clothes, muſt all be expounded, before you know who the perſon is to whom they belong, and for what virtue the hero is to be celebrated, who has all this hieroglyphic cattle around him. How much more genius is there in expreſſing the paſſions of the ſoul in the lineaments of the countenance! Would Meſſalina's character be more ingeniouſly drawn in the warmth of her glances, or by ranſacking a farm-yard for every animal of a congenial conſtitution?

A much admired work of Mabuſe was an altar-piece at Middleburgh[§], a deſcent from the croſs: Albert Durer went on purpoſe to ſee, and praiſed it. Indeed their ſtyle was very like. A picture of Mabuſe now at St. James's is generally called Albert's. The piece at Middleburgh was deſtroyed by lightning. A great number of Mabuſe's works were preſerved in the ſame city in the time of Carl Vermander. M. Magnus at Delft had another deſcent from the croſs by this maſter. The [||] ſieur Wyntgis at Amſterdam had a Lucretia by him. But one of his moſt ſtriking performances was the decollation of St. John painted in the ſhades of a ſingle colour.

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[*] Lucas made an entertainment for Mabuſe and other artiſts, that coſt him ſixty florins of gold.

[†] P. 234.

[‡] Deſcamps, Vies des Peintres Flamands, p. 83.

[§] Painted for the abbot Maximilian of Burgundy, who died 1524.

[||] Mint-maſter of Zeland.

The marquis de Veren took him into his own houſe, where he drew the Virgin and Child, borrowing the ideas of their heads from the marquis's lady and ſon. This was reckoned his capital piece. It afterwards paſſed into the cabinet of M. Froſmont.

While he was in this ſervice, the emperor Charles V. was to lodge at the houſe of that lord, who made magnificent preparations for his reception, and among other expences ordered all his houſehold to be dreſſed in white damaſk. Mabuſe, always wanting money to waſte in debauchery, when the tailor came to take his meaſure, deſired to have the damaſk, under pretence of inventing a ſingular habit. He ſold the ſtuff, drank out the money, and then painted a ſuit of paper ſo like damaſk, that it was not diſtinguiſhed, as he marched in the proceſſion between a philoſopher and a poet, other penſioners of the marquis; who, being informed of the trick, aſked the emperor which of the three ſuits he liked beſt. The prince pointed to Mabuſe's, as excelling in the whiteneſs and beauty of the flowers; nor did he, till convinced by the touch, doubt of the genuineneſs of the ſilk. The emperor laughed much—but, though a lover of the art, ſeems to have taken no other notice of Mabuſe; whoſe exceſſes ſome time after occaſioned his being flung into priſon at Middleburgh, where however he continued to work. Vermander had ſeen ſeveral good drawings by him in black chalk.

At what time Mabuſe came to England I do not find; Vermander ſays expreſsly that he was here, and the portraits drawn by him are a confirmation. The picture of prince Arthur, prince Henry and princeſs Margaret, when children, now in the china-cloſet at Windſor, was done by him. A neat little copy of, or rather his original deſign for it, in black and white oil-colours, is at the duke of Leeds's at Kiveton *. Sandrart ſpeaks of the pictures of two noble youths drawn by him at Whitehall. Over one of the doors in the king's anti-chamber at St. James's is his picture of Adam and Eve, which formerly hung in the gallery at Whitehall, thence called the Adam and Eve gallery †. Martin Papenbroech, formerly a famous collector in Holland, had

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* There is another of theſe in ſmall in queen Caroline's cloſet at Kenſington; another, very good, at Wilton; and another in Mr. Methuen's collection. One of theſe pictures, I do not know which of them, was ſold out of the royal collection, during the civil war, for ten pounds. The picture that was at Kiveton is now in London, and is not entirely black and white, but the carnations are pale, and all the ſhadows tinged with pure black: but that was the manner of painting at the time; blues, reds, greens and yellows not being blended in the gradations.

† Evelyn in the preface to his Idea of the perfection of painting, mentions this picture,

another of them. It was brought over as a picture of Raphael in his firſt manner, in the time of Vertue, who by the exact deſcription of it in Vermander diſcovered it to be of Mabuſe. It was ſold however for a conſiderable price[*]. In a MS. catalogue of the collection of king Charles I. taken in the year 1649, and containing ſome pictures that are not in the printed liſt, I find mention made of an old man's head by Mabuſe; ſir Peter Lely had the ſtory of Hercules and Deianira by him[†]. The only[‡] work beſides that I know of this maſter in England, is a celebrated picture in my poſſeſſion. It was bought for 200 *l.* by Henrietta Louiſa counteſs of Pomfret, and hung for ſome years at their ſeat at Eaſton Neſton in Northamptonſhire, whence it was ſold after the late earl's death. The earl of Oxford once offered 500 *l.* for it[§]. It is painted on board, and is four feet ſix inches and three quarters wide by three feet ſix inches and three quarters high. It repreſents the inſide of a church, an imaginary one, not at all reſembling the abbey where thoſe princes were married. The perſpective and the landſcape of the country on each ſide are good. On one hand on the fore ground ſtand the king and the biſhop of Imola who pronounced the nuptial benediction. His majeſty[‖] is a triſt, lean, ungracious figure, with a down-caſt look, very expreſſive of his mean temper, and of the little ſatisfaction he had in the match. Oppoſite to the biſhop is the queen[¶], a buxom well-looking damſel, with golden hair. By her is a figure, above all proportion with the reſt, unleſs intended, as I imagine, for an emblematic perſonage, and deſigned from its lofty ſtature to give an idea of ſomething above human. It is an elderly man[**], dreſſed like a monk, except that his habit is green; his feet bare, and a ſpear in his hand. As the frock of no religious order ever was green, this cannot be meant for a friar.

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painted, as he calls him, by Malvagius, and objects to the abſurdity of repreſenting Adam and Eve with navels, and a fountain with carved imagery in Paradiſe:—the latter remark is juſt; the former is only worthy of a critical man-midwife.

[*] It is now at the Grange in Hampſhire, the ſeat of the lord chancellor Henley.

[†] See catalogue of his collection, p. 48. Nº 99.

[‡] I have ſince bought a ſmall one of Chriſt crowned with thorns, by him, with his name Malbodius on it; and Mr. Raſpe mentions another at Rocheſter: Eſſay on Oil Painting, p. 56.

[§] I gave eighty-four pounds.

[‖] He is extremely like his profile on a ſhilling.

[¶] Her image preſerved in the abbey, among thoſe curious but mangled figures of ſome of our princes, which were carried at their interments, and now called the ragged regiment, has much the ſame countenance. A figure in Merlin's cave was taken from it. In a MS. account of her coronation in the Cottonian library mention is made of her fair yellow hair hanging at length upon her ſhoulders.

[**] This allegoric figure ſeems to agree with the account of Deſcamps mentioned above; and Mabuſe might have learned in Italy that the Romans always repreſented their divine perſonages larger than the human, as is evident from every model whereon are a Genius and an Emperor.

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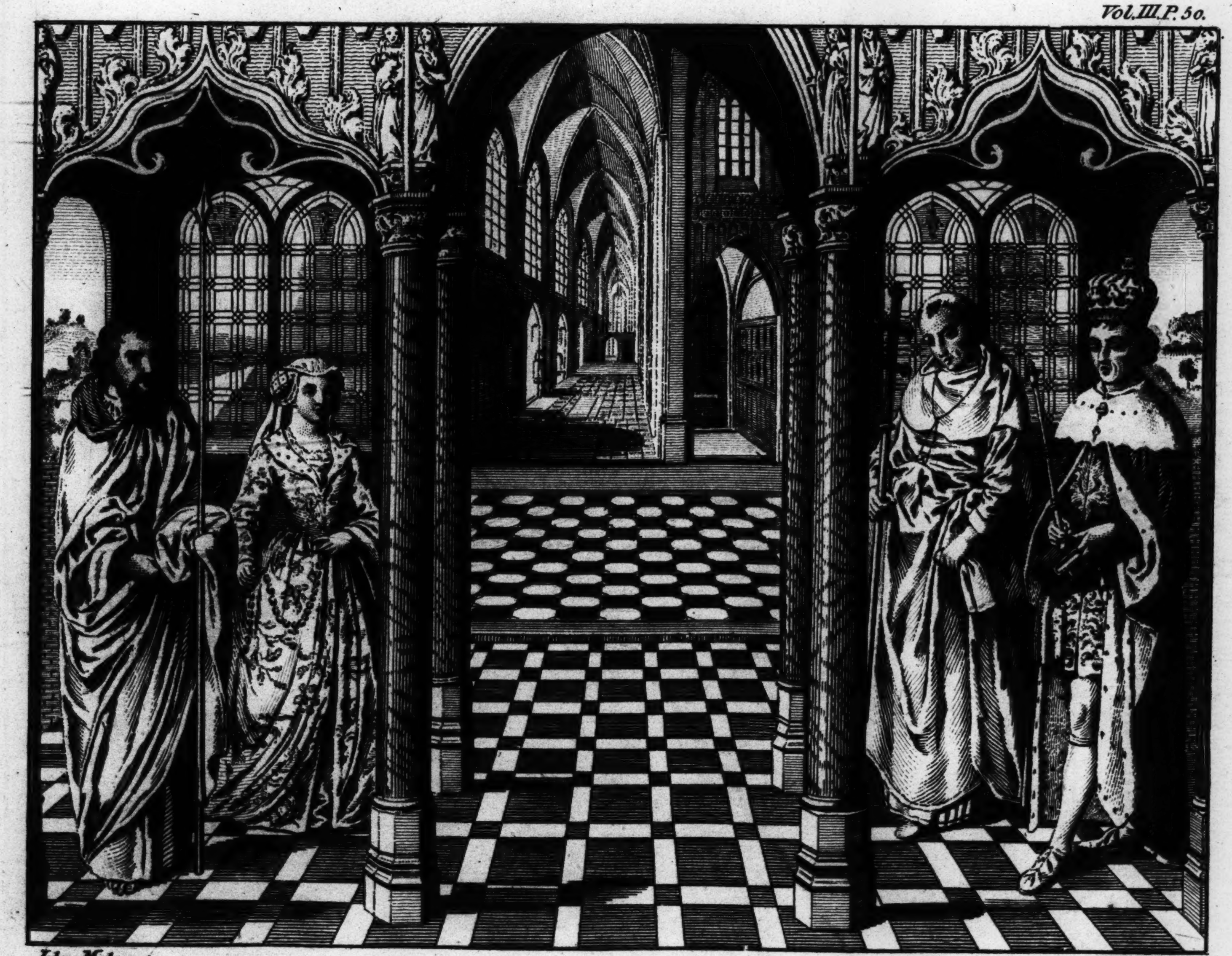

John Mabuse p.

C. Grignion sculp.

Marriage of Henry 7.th

Probably it is St. Thomas, repreſented, as in the martyrologies, with the inſtrument of his death. The queen might have ſome devotion to that peculiar ſaint, or might be born or married on his feſtival. Be that as it may, the picture, though in a hard manner, has its merit, independent of the curioſity.

John Schorel ſtudied ſome time under Mabuſe, but quitted him on account of his irregularities, by which Schorel was once in danger of his life. Paul Van Aelſt excelled in copying Mabuſe's works, and John Moſtart aſſiſted the latter in his works at Middleburgh.

In the library of St. John's college, Cambridge, is an original of their foundreſs Margaret of Richmond, the king's mother, much damaged, and the painter not known. Mr. Weſt has a curious miſſal (the painter unknown) which belonged to Margaret queen of Scotland, and was a preſent from her father Henry VII. His name of his own writing is in the firſt page. The queen's portrait praying to St. Margaret appears twice in the illuminations, and beneath ſeveral of them are the arms and matches of the houſe of Somerſet, beſides repreſentations of the twelve months, well painted.

In this reign died John Rous, the antiquary of Warwickſhire, who drew his own portrait and other ſemblances, but in too rude a manner to be called paintings.

CHAP. IV.

Painters in the Reign of HENRY VIII.

1509. THE acceſſion of this ſumptuous prince brought along with it the eſtabliſhment of the arts. He was opulent, grand and liberal—how many invitations to artiſts! A man of taſte encourages abilities; a man of expence, any performers: but when a king is magnificent, whether he has taſte or not, the influence is ſo extenſive, and the example ſo catching, that even merit has a chance of getting bread. Though Henry had no genius to ſtrike out the improvements of latter ages, he had parts enough to chooſe the beſt of what the then world exhibited to his option. He was gallant as far as the ruſticity of his country and the boiſterous indelicacy of his own complexion would admit. His tournaments contracted, in imitation of the French, a kind of romantic politeneſs. In one * which he held on the birth of his firſt child, he ſtyled himſelf *Cœur Loyal.* In his interview with Francis I. in the vale of Cloth of Gold, he revived the pageantry of the days of Amadis. He and his favourite Charles Brandon were the prototypes of thoſe illuſtrious heroes, with which mademoiſelle Scuderi has enriched the world of chivalry. The favourite's motto on his marriage with the monarch's ſiſter retained that moral ſimplicity, now totally exploded by the academy of ſentiments:

Cloth of gold, do not deſpiſe,
Though thou be matched with cloth of frize;
Cloth of frize, be not too bold,
Though thou be matched with cloth of gold.

Francis the firſt was the ſtandard which theſe princely champions copied. While he contended with Charles V. for empire, he rivalled our Henry in pomp, and protection of the arts. Francis handled the pencil himſelf; I do not find that Henry puſhed his imitation ſo far; but though at laſt He wofully unravelled moſt of the purſuits of his early age (for at leaſt it was great violation of gallantry to cut off the heads of the fair damſels whoſe true knight he had been, and there is no forgiving him that deſtruction of ancient monuments and gothic piles and painted glaſs by the ſuppreſſion of monaſteries; a reformation, as he called it, which we antiquaries almoſt devoutly lament), yet he had countenanced the arts ſo long, and they acquired ſuch ſolid foundation here, that they were ſcarce eradicated by that ſecond ſtorm which broke upon them during the civil war—an æra we antiquaries lament with no leſs devotion than the former.

Henry had ſeveral painters in his ſervice, and, as Francis invited Primaticcio and other maſters from Italy, he endeavoured to tempt hither Raphael † and

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* See a deſcription and exhibition of this tournament among the prints publiſhed by the Society of Antiquaries, vol. i.

† Raphael did paint a St. George for him, which has ſince been in monſieur Crozat's collection. See Recueil des plus beaux tableaux qui ſont en France, p. 13.

Titian. Some performers he did get from that country, of whom we know little but their names. Jerome di Trevisi * was both his painter and engineer, and, attending him in the latter quality to the ſiege of Boulogne, was killed at the age of thirty-ſix. Johannes Corvus was a Fleming. Vertue diſcovered his name on the ancient picture of Fox biſhop of Wincheſter, ſtill preſerved at Oxford. It was painted in the beginning of the reign of this king, after the prelate had loſt his ſight. The painter's name *Johannes Corvus Flandrus faciebat* is on the frame, which is of the ſame age with the picture, and coloured in imitation of red marble with veins of green †.

Others of Henry's painters are recorded in an office-book ‡ ſigned monthly by the king himſelf, and containing payments of wages, preſents, &c. probably by the treaſurer of the chambers ſir Brian Tuke. It begins in his twenty-firſt year, and contains part of that and the two next years complete. There appear the following names:

An° reg. xxii. Nov. 8. Paid to Anthony Toto and Barthol. Penne, painters, for their livery coats xlv *s.*

An° reg. xxiii. Jan. xv day. Paid to Anthony Toto paynter, by the king's commandment, xx *l.*

In another book of office § Vertue found theſe memorandums:

March 1538. Item to Anthony Toto and Bartilmew Penn, painters, 12 pounds 10 ſhillings, their quarterly payments between them; alſo preſents on new-year's day 1539.

To Anthony Toto's ſervant that brought the king at Hampton-court a depicted table of Colonia 7 ſhillings and 8 pence.

Feb. An° reg. xxix. Gerard Luke Horneband painter 56 ſhillings and 9 pence per month.

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* He is mentioned by Ridolphi in the Lives of the painters. Some ſketches of ſieges at that time, probably by his hand, are preſerved in a book in the Cotton-library.

† There are two or three pictures of the ſame prelate in the college, but this is probably the original; is flat, and a poor performance.

‡ It was in the collection of Mrs. Bridgman of Hanover-ſquare.

§ In the library of the Royal Society.

Toto was afterwards ſerjeant painter, and in Rymer are his letters of naturalization under this title.

* An° 30 Hen. VIII. 1583. Pro pictore regis de indigenatione.

Felibien mentions this painter and his coming to England †: ſpeaking of Ridolphi, fils de Dominique Ghirlandaio, he ſays, "Chez luy il y avoit Toto del Nuntiato, qui depuis ſ'en alla en Angleterre, où il fit pluſieurs ouvrages de peinture et d'architecture, avec lequel Perrin fit amitié, et à l'envie l'un de l'autre ſ'efforçoit à bien faire."

But Toto's works are all loſt or unknown, his fame with that of his aſſociates being obſcured by the luſtre of Holbein.

Penne or Penn, mentioned above, is called by Vaſari, not Bartholomew, but Luca Penni; he was brother of Gio. Franceſco Penni, a favourite and imitator of Raphael. Luca, or Bartholomew (for it is undoubtedly the ſame perſon) worked ſome time at Genoa and in other parts of Italy, from whence he came into England, and painted ſeveral pieces for the king, and for ſome merchants here ‡. In a ſmall room called the Confeſſionary near the chapel at Hampton-court, Vertue found ſeveral ſcripture ſtories painted on wainſcot, particularly the paſſion. He and Sir James Thornhill agreed that they were much in the ſtyle of Raphael, particularly the ſmall figures and landſcapes in the perſpective, and not at all in the German taſte. Theſe Vertue concluded to be of Luca Penni.

To ſome of theſe painters Vertue aſcribes, with great probability, the battle of the ſpurs, the triumphs of the valley of cloth of gold, and the expedition § to Boulogne, three curious pictures now at Windſor ‖; commonly ſuppoſed by Holbein, but not only beneath his excellence, but painted (at leaſt two of them) if painted as in all likelihood they were on the ſeveral occaſions, before the arrival of that great maſter in England.

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* Fœdera, vol. xiv. p. 595.

† Tom. ii. p. 158.

‡ Vaſari adds, that Luca Penni addicted himſelf latterly to making deſigns for Flemiſh engravers. This is the mark on his prints, that is, Luca Penni Romano.

§ It is not very ſurpriſing, that a prince of ſeemingly ſo martial a diſpoſition ſhould make ſo little figure in the roll of conquerors, when we obſerve by this picture that the magnificence of his armament engaged ſo much of his attention. His ſhips are as ſumptuous as Cleopatra's galley on the Cydnus.

‖ This bad judgment was made even by Mr. Evelyn in his diſcourſe on medals.

Of another painter mentioned in the payments above, we know ſtill leſs than of Toto. He is there called Gerard Luke Horneband. Vermander and Deſcamps call him Gerard Horrebout, and both mention him as painter to Henry VIII. He was of Ghent, where were his principal works, but none are known in England as his [*]. In the ſame book of payments are mentioned two other painters, Andrew Oret, and one Ambroſe, painter to the queen of Navarre. The former indeed was of no great rank, receiving 30*l.* for painting and covering the king's barge; the latter had 20 crowns for bringing a picture to the king's grace at Eltham.

Henry had another ſerjeant-painter, whoſe name was Andrew Wright; he lived in Southwark, and had a grant of [†] arms from Sir Thomas Wriotheſly, Garter. His motto was, En Vertu Delice; but he never attained any renown: indeed this was in the beginning of Henry's reign, before the art itſelf was upon any reſpectable footing: they had not arrived even at the common terms for its productions. In the inventory in the augmentation-office which I have mentioned, containing an account of goods, pictures, and furniture in the palace of Weſtminſter, under the care of ſir Anthony Denny keeper of the wardrobe, it appears that they called a picture, *a table with a picture*; prints, *cloths ſtained with a picture*; and models and bas-reliefs, they termed *pictures of earth*; for inſtance,

Item, One table with the picture of the ducheſs of Milan, being her whole ſtature.

Item, One table with the hiſtory of Filius Prodigus.

Item, One folding table of the paſſion, ſet in gilt leather.

Item, One table like a book with the pictures of the king's majeſty and queen Jane.

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[*] Suſanna, the ſiſter of Luke Horneband, painter in miniature, was invited, ſays Vaſari, into the ſervice of Henry VIII. and lived honourably in England to the end of her life. In the north aiſle of the church of Fulham is this epitaph: "Hic jacet domicilla Margaretta Svanders, nata Gandavii Flandrie, quæ ex magiſtro Gerardo Hornebolt Gandavienſi pictore nominatiſſimo peperit domicillam Suſannam uxorem magiſtri Johannis Parker archarii regis. Quæ obiit anno Domini M°cccccxxix, 26 Novemb. Orate pro animâ."

[†] From a MS. in the poſſeſſion of the late Peter Leneve Norroy. In the Britiſh Muſeum, among the Harleian MSS. is a grant of arms and creſt to the Craft of Painters dated in the firſt year of Henry VIII.

Item, One other table with the whole ſtature of my lord prince his grace, ſtained upon cloth with a curtain.

Item, One table of the hiſtory of Chriſtiana Patientia.

Item, One table of the paſſion, of cloth of gold, adorned with pearls and rubies.

Item, One table of ruſſet and black, of the parable of the 18th chapter of Matthew, raiſed with liquid gold and ſilver.

Item, One table of the king's highneſs, ſtanding upon a mitre with three crowns, having a ſerpent with ſeven heads going out of it, and having a ſword in his hand, whereon is written, Verbum Dei.

Item, One cloth ſtained with Phœbus rideing with his cart in the air, with the hiſtory of him.

Item, One picture of Moſes made of earth, and ſet in a box of wood *.

Another ſerjeant-painter in this reign was John Brown †, who, if he threw no great luſtre on his profeſſion, was at leaſt a benefactor to its profeſſors. In the 24th of Henry he built Painter's-hall for the company, where ‡ his portrait is ſtill preſerved among other pictures given by perſons of the ſociety.

In an old chapter-houſe at Chriſt-church, Oxford, I diſcovered two portraits, admirably painted and in the moſt perfect preſervation, which certainly belonged to Henry VIII. the one an elderly, the other a young man, both in black bonnets, and large as life. On the back of the one is this mark, N°. HR 22; on the other, N°. HR 25. In the catalogue of king Henry's pictures in the augmentation-office, N°. 25 is Frederic duke of Saxony, N°. 26 is Philip archduke of Auſtria; in all probability theſe very pictures. They have a great deal of the manner of Holbein, certainly not inferior to it, but are rather more free and bold. Frederic, the wiſe, duke of Saxony, died in 1525, about a year before Holbein came to England, but the archduke Philip died when Holbein was not above eight years of age. Holbein might have drawn this prince from another picture, as a ſmall one of him when a boy, in my poſſeſſion, has all the appearance of Holbein's hand. Whoever painted the pictures at Oxford, they are two capital portraits.

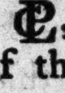
† His arms were, argent, on a feſs counter-embatteled, ſable, three eſcallops of the firſt; on a canton, quarterly gules and azure, a leopard's head caboſhed, or.

‡ Camden, whoſe father was a painter in the Old-Bailey, gave a ſilver cup and cover to the company of Painter-ſtainers, which they uſe on St. Luke's day at their election, the old maſter drinking out of it to his ſucceſſor elect. Upon this cup is the following inſcription; Gul. Camdenus Clarenceux, filius Samſonis, pictoris Londinenſis, dedit. Maitland.

Their firſt charter in which they are ſtyled Peyntours, was granted in the 6th of Edward IV. but they had exiſted as a fraternity long before. Holme Clarenceux, in the 1ſt of Henry VII. granted them arms, viz. azure, a chevron, or, between three heads of phœnixes eraſed. They were again incorporated or confirmed by charter of the 23d of queen Elizabeth, 1581, by the title of Painter-ſtainers.

In this reign flouriſhed

LUCAS CORNELII[*],

who was both ſon and ſcholar of Cornelius Engelbert, but reduced to ſupport himſelf as a cook, ſo low at that time were ſunk the arts in Leyden, his country. He excelled both in oil and miniature, and, hearing the encouragement beſtowed on his profeſſion by Henry VIII. came to England with his wife and ſeven or eight children, and was made his majeſty's painter. Some of his works in both kinds are ſtill preſerved at Leyden; one particularly, the ſtory of the woman taken in adultery. His chief performances extant in England are at Penſhurſt, as appears by this mark on one of them , that is, Lucas Cornelii pinxit. They are a ſeries, in [†] ſixteen pieces, of the conſtables of Queenborough caſtle from the reign of Edward III. to ſir Thomas Cheyne knight of the garter in the 3d of Henry VIII. Though not all originals, they undoubtedly are very valuable, being in all probability painted from the beſt memorials then extant; and ſome of them, repreſentations of remarkable perſons, of whom no other image remains. Of theſe, the greateſt curioſities are, Robert de Vere the great duke of Ireland, and George the unfortunate duke of Clarence. Harris, in his Hiſtory of Kent [‡], quotes an itinerary by one Johnſton, who ſays, that in 1629 he ſaw at the houſe of the miniſter of Gillingham the portrait of ſir Edward Hobby, the laſt governor but one, who had carefully aſſembled all the portraits of his predeceſſors, and added his own; but at that time they were all loſt or diſperſed. He did not know, it ſeems, that they had been removed to Penſhurſt; nor can we now diſcover at what time they were tranſported thither.

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[*] See Sandrart, p. 232.

[†] One of them, I have heard, was given by Mr. Perry, the laſt maſter of Penhurſt, to Mr. Velters Cornwall. It was the portrait of his anceſtor ſir John Cornwall.

[‡] P. 377.

Many more of the works of Lucas Cornelii were bought up and brought to England by merchants who followed Robert Dudley earl of Leiceſter into the Low-countries, and who had obſerved how much this maſter was eſteemed here. However, none of theſe performers were worthy the patronage of ſo great a prince; his munificence was but ill beſtowed till it centred on

HANS HOLBEIN.

Few excellent artiſts have had more juſtice done to their merit than Holbein. His country has paid the higheſt honours to his memory and to his labours. His life has been frequently written; every circumſtance that could be recovered in relation to him has been ſedulouſly preſerved; and, as always happens to a real genius, he has been complimented with a thouſand wretched performances that were unworthy of him. The year of his birth, the place of his birth have been conteſted; yet it is certain that the former happened in 1498, and the latter moſt probably was Baſil. His father was a painter of Auſburg, and ſo much eſteemed, that the lord of Walberg paid an hundred florins to the monaſtery of St. Catherine for a large picture of the ſalutation painted by him. He executed too in half figures the life of St. Paul, on which he wrote this inſcription, "This work was completed by J. Holbein, a citizen of Auſburg, 1499." John Holbein the elder had a brother called Sigiſmond, a painter too. Hans, ſo early as 1512, drew the pictures of both, which came into the poſſeſſion of Sandrart, who has engraved them in his book, and which, if not extremely improved by the engraver, are indeed admirable performances for a boy of fourteen.

I have ſaid that in the regiſter's office of Wells there is mention of a Holbein who died here in the reign of Henry VII. Had it been the father, it would probably have been mentioned by ſome of the biographers of the ſon; but I find it no where hinted that the father was ever in England. It is more likely to have been the uncle, who we have ſeen was a painter, and do not find that he was a very good one. He might have come over, and died here in obſcurity.

Holbein's inclination to drawing appeared very early, and could not fail of being encouraged in a family * ſo addicted to the art. His father himſelf in-

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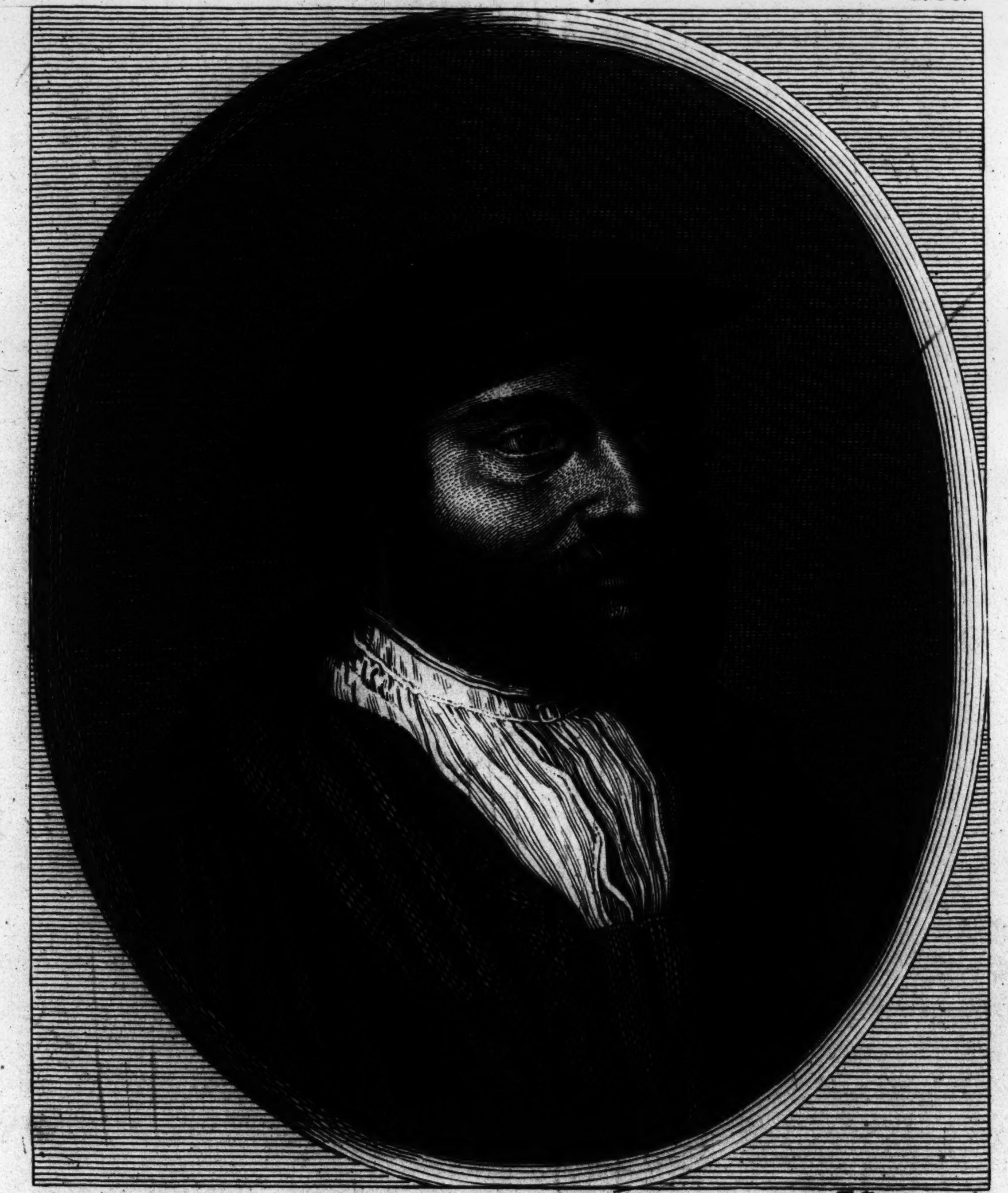
* Holbein had two brothers, Ambroſe and Bruno, who were alſo painters at Baſil.

ſtructed

P. 58.



T. Chambars sculp.

HANS HOLBEIN.

ſtructed him; and he learned beſides, graving, caſting, modelling and architecture: in the two latter branches he was excellent. Yet, with both talents and taſte, he for ſome time remained in indigence, diſſipating with women what he acquired by the former, and drowning in wine the delicacy of the latter. At that time Eraſmus was retired to Baſil, a man, whoſe luck of fame was derived from all the circumſtances which he himſelf reckoned unfortunate. He lived when learning was juſt emerging out of barbariſm, and ſhone by lamenting elegantly the defects of his cotemporaries. His being one of the firſt to attack ſuperſtitions which he had not courage to relinquiſh, gave him merit in the eyes of proteſtants, while his time-ſerving had an air of moderation; and his very poverty, that threw him into ſervile adulation, expreſſed itſelf in terms that were beautiful enough to be tranſmitted to poſterity. His cupboard of plate, all preſented to him by the greateſt men of the age, was at once a monument of his flattery and genius. With a mind ſo poliſhed, no wonder he diſtinguiſhed the talents of young Holbein. He was warmly recommended to employment by Eraſmus and Amerbach [*], a printer of that city. He painted the picture of the latter in 1519, who ſhowing him the Moriæ Encomium of the former, Holbein drew on the margin many of the characters deſcribed in the book. Eraſmus was ſo pleaſed with thoſe ſketches that he kept the book ten days—the ſubſequent incidents were trifling indeed, and not much to the honour of the politeneſs of either. Holbein, rudely enough, wrote under the figure of an old ſtudent, the name of Eraſmus. The author, with very little ſpirit of repartee, wrote under a fellow drinking, the name of Holbein. Theſe are anecdotes certainly not worth repeating for their importance, but very deſcriptive of the eſteem in which two men were held of whom ſuch anecdotes could be thought worth preſerving [†].

Supported by the protection of theſe friends, Holbein grew into great reputation. The earl of Arundel [‡] returning from Italy through Baſil ſaw his works, was charmed with them, and adviſed him to go into England. At firſt Holbein neglected this advice; but in 1526 his family and the froward temper of his wife increaſing, and his buſineſs declining, he determined upon that journey.

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[*] See an account of him in Palmer's Hiſtory of Printing, p. 218.

[†] In the Moriæ Encomium, publiſhed at Baſil by M. Patin, 1656, with cuts from Holbein's deſigns, there is a large account of him collected by Patin, and a catalogue of his works. On thoſe drawings were written the following lines:

Rex Macedon Coo tumidus pictore, cani ſe
Mæoniæ doluit non potuiſſe ſene.
Stultitiæ potior ſors eſt; hanc alter Apelles
Pingit, et eloquium laudat, Eraſme, tuum.
Seb. Feſchius Baſil.

[‡] Others ſay it was the earl of Surrey, who was travelling into Italy; and that Holbein not recollecting his name, drew his picture by memory, and ſir Thomas More immediately knew it to be that lord.

At firſt he ſaid he ſhould quit Baſil but for a time, and only to raiſe the value of his works, which were growing too numerous there; yet, before he went, he intimated that he ſhould leave a ſpecimen of the power of his abilities. He had ſtill at his houſe a portrait that he had juſt finiſhed for one of his patrons—on the forehead he painted a fly, and ſent the picture to the perſon for whom it was deſigned. The gentleman, ſtruck with the beauty of the piece, went eagerly to bruſh off the fly—and found the deceit. The ſtory ſoon ſpread, and, as ſuch trifling deceptions often do, made more impreſſion than greater excellencies. Orders were immediately given to prevent the city being deprived of ſo wonderful an artiſt—but Holbein had withdrawn himſelf privately. Eraſmus had given him recommendatory letters to ſir Thomas More, with a preſent of his own picture by Holbein, which he aſſured the chancellor was more like than one drawn by Albert Durer[*]. Holbein ſtopped for a ſhort time at Antwerp, having other letters for P. Ægidius, a common friend of Eraſmus and More. In thoſe letters the former tells Ægidius, that Holbein was very deſirous of ſeeing the works of Quintin Matſis, the celebrated black-ſmith painter, whoſe tools, it is ſaid, Love converted into a pencil. Of this maſter Holbein had no reaſon to be jealous: with great truth and greater labour, Quintin's pictures are inferior to Holbein's. The latter ſmoothed the ſtiffneſs of his manner by a velvet ſoftneſs and luſtre of colouring; the performances of his cotemporary want that perfecting touch; nor are there any evidences that Quintin could aſcend above the coarſeneſs or deformities of nature. Holbein was equal to dignified character—He could expreſs the piercing genius of More, or the grace of Ann Boleyn. Employed by More, Holbein was employed as he ought to be: this was the happy moment of his pencil; from painting the author, he roſe to the philoſopher, and then ſunk to work for the king. I do not know a ſingle countenance into which any maſter has poured greater energy of expreſſion than in the drawing of ſir Thomas More at Kenſington: it has a freedom, a boldneſs of thought and acuteneſs of penetration that atteſt the ſincerity of the reſemblance. It is ſir Thomas More in the rigour of his ſenſe, not in the ſweetneſs of his pleaſantry—here he is the unblemiſhed magiſtrate, not that amiable philoſopher, whoſe humility neither power nor piety could elate, and whoſe mirth even martyrdom could not ſpoil. Here he is rather that ſingle cruel judge whom one knows not how to hate, and who in the vigour of abilities, of knowledge and good humour, perſecuted others in defence of ſuperſtitions that he himſelf had expoſed; and who capable of diſdaining life at the price of his ſincerity, yet thought that God was to be ſerved by promoting an impoſture; who triumphed over Henry and Death, and ſunk to be an accomplice, at leaſt the dupe, of the holy maid of Kent!

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[*] At lord Folkſton's at Longford in Wiltſhire, are the portraits of Eraſmus and Ægidius, ſaid to be drawn by Holbein; they belonged to Dr. Meade, and while in his collection had the following lines written on the frames, and ſtill remaining there: On that of Eraſmus,

E tenebris clarum doctrinæ attollere lumen
Qui felix potuit, primus Eraſmus erat.

On Ægidius,
Ægidium muſis charum dilexit Eraſmus:
Spirat ab Holbenio pictus uterque tuo.

The latter is far the better; that of Eraſmus, is ſtiff and flat. However, this is believed to be the very picture which Eraſmus ſent by Holbein himſelf to ſir Thomas More, and which was afterwards in the cabinet of Andrew de Loo; and from thence paſſed into the Arundelian collection. But I ſhould rather think it is the picture which was in king Charles's (ſee his catal. No. 13, p. 154.), where it is ſaid to have been painted by George Spence of Nuremberg. Quintin Matſis too painted Ægidius, with which ſir Thomas More was ſo pleaſed, that he wrote a panegyric on the painter, beginning,

Quintine, o veteris novator artis,
Magno non minor artifex Apelle.

Ægidius held a letter in his hand from ſir Thomas, with his hand writing ſo well imitated, that More could not diſtinguiſh it himſelf. Quintin too, in the year 1521, drew the picture of the celebrated phyſician Dr. Linacre.

Holbein was kindly received by More, and was taken into his houſe at Chelſea. There he worked for near three years, drawing the portraits of ſir Thomas, his relations and friends. The king viſiting the chancellor ſaw ſome of thoſe pictures, and expreſſed his ſatisfaction. Sir Thomas begged him to accept whichever he liked—but he enquired for the painter, who was introduced to him. Henry immediately took him into his own ſervice, and told the chancellor, that now he had got the artiſt he did not want the pictures. An apartment in the palace was immediately allotted to Holbein, with a ſalary of 200 florins, beſides his being paid for his pictures: the price of them I no where find.

Patin ſays, that after three years Holbein returned to Baſil to diſplay his good fortune, but ſoon returned to England. It is not probable that he lived ſo long with ſir Thomas More as is aſſerted. He drew the king ſeveral times, and I ſuppoſe all his queens, though no portrait of Catherine Parr is certainly known to be of his hand. He painted too the king's children, and the chief perſons of the court, as will be mentioned hereafter. The writers of his life relate a ſtory, which Vermander, his firſt biographer, affirms came from Dr. Iſely of Baſil and from Amerbach: yet, in another place, Vermander complaining of the latter, to whom he ſays he applied for anecdotes relating to Holbein and his works, after eight or ten years could get no other anſwer, than that it would coſt a great deal of trouble to ſeek after thoſe things, and that he ſhould expect to be well paid. The ſtory is, that one day as Holbein was privately drawing ſome lady's picture for the king, a great lord forced himſelf into the chamber. Holbein threw him down ſtairs; the peer cried out; Holbein bolted himſelf in, eſcaped over the top of the houſe, and, running directly to the king, fell on his knees, and beſought his majeſty to pardon him, without declaring the offence. The king promiſed to forgive him if he would tell the truth; but ſoon began to repent, ſaying he ſhould not eaſily overlook ſuch inſults, and bade him wait in the apartment till he had learned more of the matter. Immediately arrived the lord with his complaint, but ſinking the provocation. At firſt the monarch heard the ſtory with temper, but broke out, reproaching the nobleman with his want of truth, and adding, "You have not to do with Holbein, but with me; I tell you, of ſeven peaſants I can make as many lords, but not one Holbein —Begone, and remember, that if you ever pretend to revenge yourſelf, I ſhall look on any injury offered to the painter as done to myſelf." Henry's behaviour is certainly the moſt probable part of the ſtory *.

After the death of Jane Seymour, Holbein was ſent to Flanders to draw the picture of the ducheſs dowager of Milan †, widow of Francis Sforza, whom Charles V. had recommended to Henry for a fourth wife, but, afterwards changing his mind, prevented him from marrying. Among the Harleian MSS. there is a letter from ſir Thomas Wyat to the king, congratulating his majeſty on his eſcape, as the ducheſs's chaſtity was a little equivocal. If it was, conſidering Henry's temper, I am apt to think that the ducheſs had

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* Lovelace, in his collection of poems called Lucaſta, has an epigram on this ſubject, but it is not worth repeating.

† Chriſtiana daughter of Chriſtiern king of Denmark. Lord Herbert ſays, that Holbein drew her picture in three hours, p. 496.

the greater eſcape. It was about the ſame time that it is ſaid ſhe herſelf ſent the king word, "That ſhe had but one head; if ſhe had two, one of them ſhould be at his majeſty's ſervice [*]."

Holbein was next diſpatched by Cromwell to draw the lady Anne of Cleve, and, by practiſing the common flattery of his profeſſion, was the immediate cauſe of the deſtruction of that great ſubject, and of the diſgrace that fell on the princeſs herſelf. He drew ſo favourable a [†] likeneſs, that Henry was content to wed her: but when he found her ſo inferior to the miniature, the ſtorm which really ſhould have been directed at the painter, burſt on the miniſter; and Cromwell loſt his head, becauſe Anne was *a Flanders mare*, not a Venus, as Holbein had repreſented her.

Little more occurs memorable of this great painter, but that in 1538 the city of Baſil, on the increaſe of his fame, beſtowed an annuity of fifty florins on him for two years, hoping, ſays my author, that it would induce him to return to his country, to his wife and his children. How large ſoever that ſalary might ſeem in the eyes of frugal Swiſs citizens, it is plain it did not weigh with Holbein againſt the opulence of the court of England. He remained here till his death, which was occaſioned by the plague in the year 1554, in the fifty-ſixth year of his age. Some accounts make him die in the ſpot where is now the paper-office; but that is not likely, as that very place had been king Henry's private ſtudy, and was then appointed for the reception of the letters and papers left by that prince and of other public papers. Vertue thought, if he died in the precincts of the palace, that it was in ſome ſlight lodgings there, then called the paper-buildings, or in Scotland-yard where the king's artificers lived; but he was rather of opinion that Holbein breathed his laſt in the duke of Norfolk's houſe in the priory of Chriſt-church * near Aldgate, then called Duke's-place, having been removed from Whitehall, to make room for the train of Philip, to whom queen Mary was going to be married †. The ſpot of his interment was as uncertain as that of his death. Thomas earl of Arundel, the celebrated collector in the reign of Charles I. was deſirous of erecting a monument for him, but dropped the deſign from ignorance of the place. Strype, in his edition of Stowe's Survey, ſays that he was buried in St. Catherine-Cree church, which ſtands in the cemetery of that diſſolved priory, and conſequently cloſe to his patron's houſe.

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[*] Vertue ſaw a whole length of this princeſs at Mr. Howard's in Soho-ſquare. Such a picture is mentioned to have been in the royal collections.

[†] This very picture, as is ſuppoſed, was in the poſſeſſion of Mr. Barrett of Kent, whoſe collection was ſold a few years ago, but the family reſerved this and ſome other curioſities. The print among the illuſtrious heads is taken from it; and ſo far juſtifies the king, that he certainly was not nice, if from that picture he concluded her handſome enough. It has ſo little beauty, that I ſhould doubt of its being the very portrait in queſtion—it rather ſeems to have been drawn after Holbein ſaw a little with the king's eyes.

I have ſince ſeen that picture in the cabinet of the preſent Mr. Barrett of Lee, and think it the moſt exquiſitely perfect of all Holbein's works, as well as in the higheſt preſervation. The print gives a very inadequate idea of it, and none of her Flemiſh fairneſs. It is preſerved in the ivory box in which it came over, and which repreſents a roſe ſo delicately carved as to be worthy of the jewel it contains.

Who his wife was, or what family he left, we are not told: mention of ſome of his children will be made in the liſt of his works.

Holbein painted in oil, in diſtemper and water-colours. He had never practiſed the laſt till he came to England, where he learned it of Lucas Cornelii, and carried it to the higheſt perfection. His miniatures have all the ſtrength of oil-colours joined to the moſt finiſhed delicacy. He generally painted on a green ground; in his ſmall pictures often on a deep blue. There is a tradition that he painted with his left hand, like the Roman knight Turpilius; but this is contradicted by one of his own portraits that was in the Arundelian collection and came to lord Stafford, in which he holds his pencil in the right hand.

It is impoſſible to give a complete catalogue of his works; they were extremely numerous; and, as I have ſaid, that number is increaſed by copies, by doubtful or by pretended pieces. Many have probably not come to my knowledge; thoſe I ſhall mention were of his hand, as far as I can judge.

From his drawings for the Moriæ Encomium there have been prints to many editions, and yet they are by no means the moſt meritorious of his performances.

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* There was a priory given at the diſſolution to ſir Thomas Audley, from whoſe family it came by marriage to the duke of Norfolk; but this was not till four years after the death of Holbein: conſequently Vertue's conjecture is not well grounded.

† Holbein was not likely to be in favour in that reign, being ſuppoſed a proteſtant.

At Baſil, in the town-houſe, are eight pieces of the hiſtory of Chriſt's paſſion and crucifixion. Maximilian, duke of Bavaria, offered a great ſum for them.

Three of the walls in the upper part of the ſame edifice are adorned with hiſtories by him.

In the library of the univerſity there is a dead Chriſt, painted on board in the year 1521. In the ſame place, the Lord's ſupper; much damaged.

Another there on the ſame ſubject, drawn by Holbein when very young. Chriſt ſcourged; in the ſame place, but not very well painted.

Ibidem, A board painted on both ſides; a ſchool-maſter teaching boys. It is ſuppoſed to have been a ſign to ſome private ſchool, 1516.

Ibidem, A profile of Eraſmus writing his Commentary on Saint Matthew.

Ibidem, The ſame in an oval; ſmaller.

Ibidem, The portrait of Amerbach.

Ibidem, A woman ſitting with a girl in her arms, and ſtroking a little boy. Theſe are ſaid to be Holbein's wife and children. This has been engraved by Joſeph Wirtz.

Ibidem, A lady of Alſace, with a boy.

Ibidem, A beautiful woman, inſcribed, Lais Corinthiaca, 1526.

Ibidem, Adam and Eve, half figures, 1517.

Ibidem, Two pictures in chiaro ſcuro, of Chriſt crowned with thorns, and the Virgin praying.

Ibidem, One hundred and three ſketches on paper, collected by Amerbach; who has written on them *Hans Holbein genuina*. They are chiefly deſigns for the Life of Chriſt, and ſome for the family of ſir Thomas More. Many of them are thought to have been patterns for glaſs-painters. I have heard that at Baſil there are paintings on glaſs both by Holbein himſelf and his father.

Ibidem, Two death's heads near a grate.

Ibidem, The portrait of John Holbein (I do not know whether father or ſon) in a red hat, and a white habit trimmed with black.

The portrait of James Mejer, conſul or burgo-maſter of Baſil, and his wife, 1516, with the ſketches for both pictures. In the muſeum of Feſchius.

Eraſmus in the ſame place.

In the ſtreet called Eiſſengaſſen, is a whole houſe painted by him on the outſide, with buildings and hiſtory. For this he received ſixty florins.

The emperor Charles V. Le Blond, a Dutch painter *, gave an hundred crowns for this at Lyons in 1633, for the duke of Buckingham.

Another portrait of Eraſmus, bought at Baſil by the ſame Le Blond for an hundred ducats. This was engraved in Holland by Viſcher. It is mentioned in the catalogue of the duke's pictures, p. 17, N° 6. To this was joined the portrait of Frobenius. Both pictures are now † at Kenſington; but the architecture in the latter was added afterwards by Stenwyck.

A large picture, containing the portraits of the conſul Mejer and his ſons on one ſide, and of his wife and daughters on the other, all praying before an altar. This was ſold at Baſil for an hundred pieces of gold; the ſame Le Blond in 1633 gave a thouſand rix-dollars for it, and ſold it for three times that ſum to Mary de' Medici, then in Holland.

Another portrait of Eraſmus; at Vienna.

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* So I find him called in the liſt of Holbein's works prefixed to the Engliſh edition of the Moriæ Encomium. Sandrart mentions another perſon of almoſt the ſame name, who he ſays was the Swediſh miniſter in Holland, and that he, Sandrart, gave him an original portrait of Holbein. He adds, that monſ. Le Blon had another picture by Holbein of a learned man and death with an hour-glaſs, and a building behind; and that Le Blon, being earneſtly ſolicited, had ſold to J. Loſſert, a painter, for three hundred florins, a picture of the Virgin and Child by the ſame maſter. Le Blon had alſo ſome figures by Holbein, particularly a Venus and Cupid, finely modelled. There is a print of the Swediſh Le Blon, after Vandyck by Theo. Matham, thus inſcribed, Michel Le Blon, Agent de la Reyne et Couronne de Suede chez ſa Majeſtie de la Grande Bretagne.

† But the Eraſmus is thought a copy: the true one king Charles gave to monſ. de Liencourt. See catal. p. 18. The Frobenius was given to the king by the duke of Buckingham juſt before he went to the iſle of Rhee.

Another there, ſuppoſed the father of ſir Thomas More. This was reckoned one of his capital works.

Two pieces about five feet high, repreſenting monks digging up the bones of ſome ſaint, and carrying them in proceſſion; at Vienna.

A picture about four feet ſquare, of dancing, hunting, tilting, and other ſports; in the public library at Zurich.

The inſide of a church, the Virgin, and Apoſtles; Angels ſinging above; in the collection of Mr. Werdmyller at Zurich.

The portrait of an Engliſh nobleman; in the ſame cabinet.

The portrait of Conrad Pellican, profeſſor of theology and Hebrew at Zurich; in the houſe of Mr. Martin Werdmyller, ſenator of Baſil.

Chriſt in his cradle, the Virgin and Joſeph: ſhepherds at a diſtance; in the church of the Auguſtines at Lucern.

The adoration of the wiſe men. Ibidem.

Chriſt taken from the croſs. Ibidem.

The Sancta Veronica. Ibidem.

Chriſt teaching in the temple. Ibidem.

Chriſt on the croſs; the Virgin and St. John; with inſcriptions in Hebrew, Greek and Latin.

All the Prophets; in nine pieces, each a yard long, painted in diſtemper. Theſe were carried to Holland by Barthol. Sarbruck a painter, who made copies of them, preſerved in the Feſchian muſeum.

The picture of queen Mary: Dr. Patin had it, and the following;

An old man with a red forked beard, ſuppoſed to be a grand maſter of Rhodes.

The Dance of Death in the church-yard of the Predicants of the ſuburbs of St. John at Baſil is always aſcribed to Holbein, and is ſhown to ſtrangers through a grate. And yet, as Vertue obſerved, our painter had undoubtedly no hand in it. Pope Eugenius IV. appointed the council of Baſil in 1431, and it ſat there fifteen years, during which time a plague raged that carried off all degrees of people. On the ceſſation of it, the work in queſtion was immediately painted as a memorial of that calamity. Holbein could not be the original painter, for he was not born till 1498; nor had any hand in the part that was added in 1529, at which time he had left Baſil. Even if he had been there when it was done (which was about the time of his ſhort return thither) it is not probable that mention of him would have been omitted in the inſcription which the magiſtrates cauſed to be placed under thoſe paintings, eſpecially when the name of one Hugo Klauber, a painter, who repaired them in 1569, is carefully recorded. But there is a ſtronger proof of their not being the work of Holbein, and at the ſame time an evidence of his taſte. The paintings at Baſil are a dull ſeries of figures, of a pope, emperor, king, queen, &c. each ſeized by a figure of Death; but in the prints which Hollar has given of Holbein's drawings of Death's Dance, a deſign he borrowed from the work at Baſil, there are groupes of figures, and a richneſs of fancy and invention peculiar to himſelf. Every ſubject is varied, and adorned with buildings and habits of the times, which he had the ſingular art of making pictureſque.

At Amſterdam in the Warmoes-ſtreet was a fine picture of a queen of England in ſilver tiſſue.

Two portraits of himſelf, one, a ſmall round *, was in the cabinet of James Razet; the other, as big as the palm of a hand, in the collection of Barth. Ferrers.

Sandrart had drawings by Holbein of Chriſt's paſſion, in folio; two of them were wanting; in his book he offers 200 florins to whoever will produce and ſell them to him. p. 241.

In the king of France's collection are the following:

1. Archbiſhop Warham, æt. ſuæ 70, 1527. There is another of theſe at Lambeth. Archbiſhop Parker entailed this and another of Eraſmus on his ſucceſſors; they were ſtolen in the civil war, but Juxon repurchaſed the former.

2. The portrait of Nicholas Cratzer, aſtronomer to Henry VIII. This

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* Mr. George Auguſtus Selwyn has one that anſwers exactly to this account, and is in perfect preſervation. Mr. Walpole has another, and better preſerved.

man after long reſidence in England had ſcarce learned to ſpeak the language. The king aſking him how that happened, he replied, "I beſeech your highneſs to pardon me; what can a man learn in only thirty years?" Theſe two laſt pictures * were in the collection of Andrew de Loo, a great virtuoſo, who bought all the works of Holbein he could procure; among others a portrait of Eraſmus, which king Charles afterwards exchanged for a picture of Leonardo da Vinci. A drawing of Cratzer is among the heads by Holbein at Kenſington. Among others in de Loo's collection was the fine Cromwell earl of Eſſex, now at Mr. Southwell's, and engraved among the illuſtrious heads †.

3. Anne of Cleve.

4. Holbein's own portrait.

5. Eraſmus writing; a ſmall picture.

6. An old man with a gold chain.

7. Sir Thomas More, leſs than life.

8. An old man with beads and a death's head.

In the collection of the duke of Orleans are four heads:

Another Cromwell earl of Eſſex ‡.

Sir Thomas More.

A lady.

George Gyſein §.

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* Warham's came afterwards to ſir Walter Cope, who lived without Temple-bar over againſt the lord treaſurer Saliſbury, and had ſeveral of Holbein, which paſſed by marriage to the earl of Holland, and were for ſome time at Holland-houſe. See Oxf. MSS. Yelvert. p. 118. Another of Cratzer remained at Holland-houſe till the death of the counteſs of Warwick, wife of Mr. Addiſon; a fine picture, ſtrongly painted, repreſenting him with ſeveral inſtruments before him, and an inſcription expreſſing that he was a Bavarian, of the age of 41 in 1528. In one of the office-books are entries of payment to him.

April, paid to Nicholas the aſtronomer £11
Anno 23, paid to ditto - - - - - - 5 4 0

Cratzer in 1550 erected the dial at Corpus Chriſti coll. Oxford. Brit. Topogr. vol. ii. p. 159.

† De Loo had alſo the family-picture of ſir Thomas More, which was bought by his grandſon Mr. Roper.

‡ There is a ſmall head of him at Devonſhire-houſe with this date, æt. 15, 1515.

§ This is a Dutch name: Peter Gyzen, born about 1636, was a painter, and ſcholar of Velvet Breughel. Deſcamps, vol. iii. p. 41.

But the greateſt and beſt of his works were done in England, many of which ſtill remain here. Some were loſt or deſtroyed in the civil war; ſome ſold abroad at that time; and ſome, particularly of his miniatures, were, I believe, conſumed when Whitehall was burned. There periſhed the large picture of Henry VII.[*] and of Elizabeth of York, of Henry VIII. and Jane Seymour; it was painted on the wall in the privy chamber. The copy which Remée[†] made of it for Charles II. in ſmall, and for which he received 150*l.* hangs in the king's bedchamber below ſtairs at Kenſington; from that Vertue engraved his print. Holbein's original drawing of the two kings is in the collection of the duke of Devonſhire. It is in black chalk, heightened, and large as life; now at Chatſworth. The architecture of this picture is very rich, and parts of it in a good ſtyle.

In the chapel at Whitehall he painted Joſeph of Arimathea, and in that at St. James's, Lazarus riſing from the dead—both now deſtroyed[‡].

That he often drew the king is indubitable; ſeveral pictures extant of Henry are aſcribed to him—I would not warrant many of them.—There is one at Trinity college, Cambridge[§], another at lord Torrington's at Whitehall, both whole lengths, and another in the gallery of royal portraits at Kenſington, which, whoever painted it, is execrable; one at Petworth, and another in the gallery at Windſor. But there is one head of that king at Kenſington, not only genuine, but perhaps the moſt perfect of his works. It hangs by the chimney in the ſecond room, leading to the great drawing-room; and would alone account for the judgment of Depiles, who, in his ſcale of pictureſque merit, allows 16 degrees for colouring to Holbein, when he had allotted but 12 to Raphael. I conclude that it was in the ſame light that Frederic Zucchero conſidered our artiſt, when he told Goltzius that in ſome reſpects he preferred him to Raphael. Both Zucchero and Depiles underſtood the ſcience too well to make any compariſon except in that one particular of colouring, between the greateſt genius, in his way, that has appeared, and a man who excelled but in one, and that an inferior branch of his art. The texture of a roſe is more delicate than that of an oak; I do not ſay that it grows ſo lofty, or caſts ſo extenſive a ſhade.

[*] The portraits of Henry VII. and Elizabeth muſt have been taken from older originals: Holbein more than once copied the picture of this queen, and of the king's grandame (as ſhe was called) Margaret counteſs of Richmond.

[†] Remée was a ſcholar of Vandyke, and died in 1678, aged 68.

[‡] See Peacham on limning.

[§] It has HE *Fecit* upon it; and was probably a copy by Lucas de Heere, of whom hereafter.

Oppoſite to this picture hangs another, but much inferior, called in the catalogue lord Arundel, or Howard *; the latter name is a confuſion, occaſioned by the title of Arundel paſſing into the family of Howard. The portrait in queſtion, I ſuppoſe, is of H. Fitzalan earl of Arundel, and probably the very perſon who firſt perſuaded Holbein to come into England.

In the ſtate bed-chamber is a portrait of Edward VI. It was originally a half length; but has been very badly converted into a whole figure ſince the time of Holbein.

Conſidering how long he lived in the ſervice of the crown, it is ſurpriſing that ſo few of his works ſhould have remained in the royal collection; Charles I. appears by his catalogue to have poſſeſſed but about a dozen. All the reſt were diſperſed but thoſe I have mentioned (unleſs the whole length of the unfortunate earl of Surrey, in a red habit, in the lower apartment at Windſor is ſo, as I believe it is) and a fine little picture of a man and woman, ſaid to be his own and wife's portraits, which hangs in an obſcure cloſet in the gallery at Windſor; and the portrait of a man opening a letter with a knife, in the ſtandard-cloſet in the ſame palace. But at preſent an invaluable treaſure of the works of this maſter is preſerved in one of our palaces. Soon after the acceſſion of the late king, queen Caroline found in a bureau at Kenſington a noble collection of Holbein's original drawings for the portraits of ſome of the chief perſonages of the court of Henry VIII. How they came there is quite unknown. They did belong to † Charles I. who changed them with William earl of Pembroke for a St. George by Raphael, now at Paris. Lord Pembroke gave them to the earl of Arundel, and at the diſperſion of that collection they might be bought by or for the king. There are eighty-nine ‡ of them, a few of which are duplicates: a great part are exceedingly fine §, and in one reſpect preferable to his finiſhed pictures, as they are drawn in a bold and

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* The fine original of Thomas Howard duke of Norfolk with the ſtaves of earl marſhal and lord treaſurer, from whence the print is taken, is at Leiceſter-houſe.

† After Holbein's death they had been ſold into France, from whence they were brought and preſented to king Charles by monſ. de Liencourt. Vanderdoort, who did nothing but blunder, imagined they were portraits of the French court. Saunderſon in his Graphice, p. 79, commends this book highly, but ſays ſome of the drawings were ſpoiled.

‡ See the liſt of them, ſubjoined to the catalogue of the collection of king James II. publiſhed by Bathoe in quarto, 1758. In king Charles's catalogue they are ſaid to be but fifty-four, and that they were bought of, not given by, monſ. de Liencourt.

§ Some have been rubbed, and others traced over with a pen on the outlines by ſome unſkilful and free manner: and though they have little more than the outline, being drawn with chalk upon paper ſtained of a fleſh colour, and ſcarce ſhaded at all, there is a ſtrength and vivacity in them equal to the moſt perfect portraits. The heads of ſir Thomas More[*], biſhop Fiſher, ſir Thomas Wyat, and Broke lord Cobham, are maſter-pieces[†]. It is great pity that they have not been engraved, not only that ſuch frail performances of ſo great a genius might be preſerved, but that the reſemblances of ſo many illuſtrious perſons, no where elſe exiſting, might be ſaved from deſtruction. Vertue had undertaken this noble work; and after ſpending part of three years on it, broke off, I do not know why, after having traced off on oil-paper but about five-and-thirty. Theſe I bought at his ſale; and they are ſo exactly taken as to be little inferior to the originals.

In the ſame cloſet are two fine finiſhed portraits by Holbein, ſaid to be his own and his wife's: they were preſented to queen Caroline by ſir Robert Walpole, my father[‡]. And a circular drawing; the ſtory of Solomon and the queen of Sheba.

In one of the king's cabinets is a miniature of two children of Charles Brandon.

Over one of the doors is a picture aſcribed to Holbein, and ſuppoſed to be queen Elizabeth, when princeſs, with a book in her hand; but I queſtion both the painter and the perſon repreſented.

He drew Will. Somers[§], king Henry's jeſter, from which there is a print. It

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ful hand. In an old inventory belonging to the family of Lumley mention was made of ſuch a book in that family, with a remarkable note, that it had belonged to Edward VI. and that the names of the perſons were written on them by ſir John Cheke. Moſt of the drawings at Kenſington have names in an old hand; and the probability of their being written by a miniſter of the court who ſo well knew the perſons repreſented, is an addition to their value.

[*] Richardſon the painter had another of theſe, which was ſold at his auction, and from whence Houbraken's print among the illuſtrious heads was taken.

[†] They were firſt placed by the queen at Richmond, but afterwards removed to Kenſington, where they ſtill remain; but it is a very improper place for them, many hanging againſt the light or with ſcarce any, and ſome ſo high as not to be diſcernible, eſpecially a moſt graceful head of the ducheſs of Suffolk.

[‡] The father of lord treaſurer Oxford paſſing over London bridge, was caught in a ſhower; and ſtepping into a goldſmith's ſhop for ſhelter, he found there a picture of Holbein (who had lived in that houſe) and his family. He offered the goldſmith 100 *l.* for it, who conſented to let him have it, but deſired firſt to ſhow it to ſome perſons. Immediately after happened the fire of London, and the picture was deſtroyed.

[§] There is a burleſque figure of him in the armory at the Tower.

It is perhaps a little draw-back on the fame of heroes and ſtateſmen, that ſuch perſons, who ſhared at leaſt an equal portion of royal favour formerly, continue to occupy a place even in the records of time—at leaſt, we antiquaries, who hold every thing worth preſerving, merely becauſe it has been preſerved, have with the names of Henry, Charles, Elizabeth, Francis I. Wolſey, ſir Thomas More, &c. treaſured up thoſe of Will. Somers, Saxton, Tom. Derry (queen Anne's jeſter), Tarlton (queen Elizabeth's), Pace, another fool in that reign; Archee, the diſturber of Laud's greatneſs; Muckle John, who ſucceeded; Patch, Wolſey's fool; Harry Patenſon, ſir Thomas More's; and of Biſquet and Amaril, the jeſters of Francis I. not to mention Hitard *, king Edmund's buffoon; Stone †, and Jeffery Hudſon, the dwarf of Henrietta Maria. Of ſome of theſe perſonages I have found the following anecdotes: Saxton is the firſt perſon recorded to have worn a wig: in an account of the treaſurer of the chambers in the reign of Henry VIII. there is entered, "Paid for Saxton, the king's fool, for a wig 20*s.*" In the accounts of the lord Harrington, who was in the ſame office under James I. there is, "Paid to T. Mawe for the diet and lodging of Tom Derry, her majeſty's jeſter, 13 weeks, 10*l.* -- 18*s.* -- 6*d.*" Patch and Archee were political characters: the former, who had been Wolſey's fool, and who, like wiſer men, had lived in favour through all the changes of religion and folly with which four ſucceſſive courts had amuſed themſelves or tormented every body elſe, was employed by ſir Francis Knollys to break down the crucifix, which queen Elizabeth ſtill retained in her chapel; and the latter, I ſuppoſe on ſome ſuch inſtigation, demoliſhed that which Laud erected at St. James's, and which was probably the true cauſe of that prelate engaging the king and council in his quarrel, though abuſive words were the pretence. Of little Jeffery I ſhall ſay more in another place.

King James II. as appears by the catalogue of his pictures publiſhed by Bathoe, had ſeveral of Holbein; though all in that liſt were not painted by him.

Of Holbein's public works in England I find an account of only four. The firſt is that capital picture in Surgeon's-hall, of Henry VIII. giving the charter to the company of ſurgeons. The character of his majeſty's bluff haughtineſs is well repreſented, and all the heads are finely executed. The picture itſelf has been retouched, but is well known by Baron's print. The phyſician in the middle on the king's left hand is Dr. Butts, immortaliſed by Shakeſpear *.

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* See Dart's Antiquities of Canterbury, p. 6.

† A fool mentioned in Selden's Table-talk.

The ſecond is the large piece in the hall of Bridewell, repreſenting Edward VI. delivering to the lord mayor of London the royal charter, by which he gave up and erected his palace of Bridewell into an hoſpital and workhouſe. Holbein has placed his own head in one corner of the picture. Vertue has engraved it. This picture, it is believed, was not completed by Holbein, both he and the king dying immediately after the donation.

The third and fourth were two large pictures, painted in diſtemper, in the hall of the Eaſterling merchants in the Steelyard. Where Deſcamps found, I do not know, that they were deſigned for ceilings. It is probably a miſtake. Theſe pictures exhibited the triumphs of Riches and Poverty. The former was repreſented by Plutus riding in a golden car; before him ſat Fortune ſcattering money, the chariot being loaded with coin, and drawn by four white horſes, but blind, and led by women, whoſe names were written beneath. Round the car were crowds with extended hands catching at the favours of the god. Fame and Fortune attended him, and the proceſſion was cloſed by Crœſus, and Midas, and other avaricious perſons of note.

Poverty was an old woman, ſitting in a vehicle as ſhattered as the other was ſuperb; her garments ſqualid, and every emblem of wretchedneſs around her. She was drawn by aſſes and oxen, which were guided by Hope, and Diligence, and other emblematic figures, and attended by mechanics and labourers. The richneſs of the colouring, the plumpneſs of the fleſh, the gaudy ornaments in the former, and the ſtrong touches and expreſſion in the latter, were univerſally admired. It was on the ſight of theſe pictures that Zucchero expreſſed ſuch eſteem of this maſter: he copied them in Indian ink, and thoſe drawings came afterwards into the poſſeſſion of monſ. Crozat. Voſterman jun. engraved prints from them, at leaſt of the triumph of Poverty, but Vertue could never meet with that of Riches: however, in Buckingham-houſe in St. James's-park he found two ſuch drawings, on one of which was an inſcription attributing them to Holbein, and adding, that they were the gift of ſir Thomas More,

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* The ring which Henry ſent by doctor Butts to cardinal Wolſey, was a cameo on a ruby of the king himſelf, formerly given to him by the cardinal.

who wrote verſes under them. Vertue thought that theſe drawings were neither of Holbein nor Zucchero, but the copies which Voſterman had made, in order to engrave. Theſe drawings I ſuppoſe were ſold in the ducheſs's auction *. For the large pictures themſelves, Felibien and Depiles ſay that they were carried into France from Flanders, whither they were tranſported I ſuppoſe after the deſtruction of the company, of which Stowe † gives the following account: The Steelyard was a place for merchants of Almaine, who uſed to bring hither wheat, rye, and other grain; cables, ropes, maſts, ſteel and other profitable merchandize. Henry III. at the requeſt of his brother Richard earl of Cornwall and king of Almaine, gave them great privileges, they then having a houſe called Guilda Aula Teutonicorum. Edward I. confirmed their charter; and in the ſame reign there was a great quarrel between the mayor of London and thoſe merchants of the Haunce, about the reparation of Biſhop-gate, which was impoſed on them in conſideration of their privileges, and which they ſuffered to run to ruin. Being condemned to the repairs, they were in recompenſe indulged with granaries, and an alderman of their own; but in time were complained of, for importing too great quantities of foreign grain. They were reſtricted, yet ſtill increaſed in wealth, and had a noble hall in Thames-ſtreet with three arched gates; and in the reign of Edward III. they hired another houſe of Richard Lions, a famous lapidary, one of the ſheriffs, who was beheaded by the Kentiſh rebels in the reign of Richard II. and another for which they paid *70l.* per annum. But ſtill continuing to engroſs the trade, they were ſuppreſſed in the reign of Edward VI. who ſeized the liberties of the Steelyard into his own hands.

But for nothing has Holbein's name been oftener mentioned than for the picture of ſir Thomas More's family. Yet of ſix pieces extant on this ſubject, the two ſmaller are certainly copies, the three larger probably not painted by Holbein, and the ſixth, though an original picture, moſt likely not of ſir Thomas and his family. That Holbein was to draw ſuch a piece is indubitable; a letter of Eraſmus is extant, thanking ſir Thomas for ſending him the ſketch of it; but there is great preſumption, that though Holbein made the deſign, it was not he who executed the picture in large, as will appear by the following accounts of the ſeveral pieces. The moſt known is that at Burford, the ſeat of the famous Speaker Lenthall. To ſay that a performance is not equal to the reputation of its ſuppoſed author, is not always an argument ſufficient to deſtroy its authenticity. It is a well-known ſaying of ſir Godfrey Kneller, when he was reproached with any of his haſty ſlovenly daubings, "Pho, it will not be thought mine; nobody will believe that the ſame man painted this and the Chineſe at Windſor."

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* So I concluded, but have ſince been ſo lucky to find that they were preſerved at Buckingham-houſe, till it was purchaſed by his majeſty; when the pictures being expoſed to auction, theſe very drawings were exhibited there, as allegoric pieces by Vandyck. They more than come up to any advantageous idea I had formed of Holbein. The compoſition of each is noble, free, and maſterly; the expreſſions admirable, the attitudes graceful, and ſeveral of them bearing great reſemblance to the ſtyle of Raphael. The Triumph of Riches is much wider than the other; the figures in black and white chalk, the ſkies coloured. On each are Latin verſes, but no mention of Holbein, as Vertue relates. The figure of Crœſus has great reſemblance to the younger portraits of Henry VIII. By the maſterly execution of theſe drawings, I ſhould conclude them Zucchero's copies; but the horſes, which are remarkably fine and ſpirited, and other touches, are ſo like the manner of Vandyck, that one is apt to attribute them to Voſterman, who lived in his time. Probably the Triumph of Riches is Voſterman's copy, and that of Poverty, Zucchero's. They are now at Strawberry-hill.

† Survey of London, p. 249.

But there is a ſpeaking evidence on the picture itſelf againſt its own pretenſions. Holbein died in 1554. The picture at Burford is dated 1593. It is larger and there are more figures than in its rival, the piece in Yorkſhire, and ſome of theſe Vertue thought were painted from the life. This was kept at Gubbins in Hertfordſhire, the ſeat of the Mores; but by what means the piece paſſed into the hands of Lenthall is uncertain; the remains of the family of More are ſeated at Barnborough in Yorkſhire, where they have a ſmall picture of their anceſtor and his relations like that at Burford, but undoubtedly not an original. There too they preſerve ſome relics which belonged to that great man; as a George enamelled, and within it a miniature of ſir Thomas; a gold croſs with pearl drops, and the cap he wore at his execution.

The ſecond picture is at Heron in Eſſex, the ſeat of ſir John Tyrrel; but having been repainted, it is impoſſible to judge of its antiquity. The diſpute of originality has lain only between the piece at Burford, and the next.

The third large picture, and which Vertue thought the very one painted for ſir Thomas himſelf, is twelve feet wide, and is the actual piece which was in de Loo's collection, after whoſe death it was bought by Mr. Roper, ſir Thomas's grandſon. As de Loo was a collector of Holbein's works, and his cotemporary, it ſounds extraordinary, that a picture which he thought genuine ſhould be doubted now; and yet Vertue gives ſuch ſtrong reaſons, ſupported by ſo plauſible an hypotheſis, to account for its not being Holbein's, that I think them worth laying before the reader. He ſays the picture is but indifferent: on this I lay no more ſtreſs than I do in the caſe of that at Burford; but his obſervation that the lights and ſhades in different parts of the picture come from oppoſite ſides, is unanſwerable, and demonſtrates it no genuine picture of Holbein, unleſs that maſter had been a moſt ignorant dauber, as he might ſometimes be a careleſs painter. This abſurdity Vertue accounts for, by ſuppoſing that Holbein quitted the chancellor's ſervice for the king's, before he had drawn out the great picture, which however ſir Thomas always underſtood was to be executed; that Holbein's buſineſs increaſing upon him, ſome other painter was employed to begin the picture, and to which Holbein was to give the laſt touches; in ſhort, that inimitable perfection of fleſh which characteriſes his works. And this is the more probable, as Vertue obſerves that the faces and hands are left flat and unfiniſhed, but the ornaments, jewels, &c. are extremely laboured. As the portraits of the family, in ſeparate pieces, were already drawn by Holbein, the injudicious journeyman ſtuck them in as he found them, and never varied the lights, which were diſpoſed, as it was indifferent in ſingle heads, ſome from the right, ſome from the left, but which make a ridiculous contradiction when tranſported into one piece. This picture, purchaſed as I have ſaid by Mr. Roper, the ſon of that amiable Margaret, whoſe behaviour when ſir Thomas returned to the Tower was a ſubject not for Holbein, but for Pouſſin or Shakeſpear! this picture remained till of late years at Wellhall in Eltham, Kent, the manſion of the Ropers. That houſe being pulled down, it hung for ſome time in the king's houſe at Greenwich; ſoon after which, by the death of the laſt Roper, whoſe ſole daughter married Mr. Henſhaw, and left three daughters, the family-picture then valued at 300 *l.* came between them; and ſir Rowland Wynne, who married one of them, bought the ſhares of the other two, and carried the picture into Yorkſhire, where it now remains.

The other ſmall one is in the collection of colonel Sothby in Bloomſbury-ſquare. It is painted in the neateſt manner in miniature. On the right hand are inſerted the portraits of Mr. More and his wife, ſir Thomas's grandſon, for whom it was drawn, and their two ſons, with their garden at Chelſea behind, and a view of London. The painter of this exquiſite little piece is unknown, but probably was Peter Oliver.

The fifth was in the palace of the Delfino family at Venice, where it was long on ſale, the price firſt ſet 1500*l.* When I ſaw it there in 1741, they had ſunk it to 400*l.* ſoon after which the preſent king of Poland bought it.

It was evidently deſigned for a ſmall altar-piece to a chapel: in the middle on a throne ſits the Virgin and child; on one ſide kneels an elderly gentleman with two ſons, one of them a naked infant; oppoſite kneeling are his wife and daughters. The old man is not only unlike all repreſentations of ſir Thomas More, but it is certain that he never had but one ſon *. For the colouring, it is beautiful beyond deſcription, and the carnations have [that enamelled bloom ſo peculiar to Holbein, who touched his works till not a touch remained diſcernible! A drawing of this picture by Biſchop was brought over in 1723, from whence Vertue doubted both of the ſubject and the painter; but he never ſaw the original! By the deſcription of the family-picture of the conſul Mejer, mentioned above, I have no doubt but this is the very picture—Mejer and More are names not ſo unlike, but that in proceſs of time they may have been confounded, and that of More retained, as much better known.

In private houſes in England are or were the following works of Holbein, beſides what may not have come to Vertue's or my knowledge:

In the Arundelian collection, ſays Richard Symonds†, was a head of Holbein in oil by himſelf, moſt ſweet, dated 1543.

At Northumberland-houſe, an Engliſh knight ſitting in a chair, and a table by him.

Lord Denny, comptroller, and his lady, 1527.

Sir Henry Guldeford and his lady. They were engraved by Hollar ‡. As alſo monſieur Moret, jeweller to Henry VIII.

In the earl of Pembroke's collection was a lady in black ſatin, which Zuchero admired exceedingly§.

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* There is recorded a bon mot of ſir Thomas on the birth of his ſon. He had three daughters; his wife was impatient for a ſon; at laſt they had one, but not much above an idiot—"You have prayed ſo long for a boy, ſaid the chancellor, that now we have got one who, I believe, will be a boy as long as he lives."

† In one of his pocket-books, which will be mentioned more particularly in chapter IX.

‡ They were at Tart-hall.

§ There is a view of the ſiege of Pavia at Wilton, ſaid to be by Holbein, but it is by Albert Durer. I even queſtion whether the profile of Edward VI. there be an original.

The duke of Buckingham had eight of his hand, in particular the ſtory of Jupiter and Io. See his catal. p. 16.

At the earl of Uxbridge's at Drayton, his anceſtor lord Paget.

At the earl of Guilford's at Wroxton, ſir Thomas Pope, the founder of Trinity-college, Oxford.

At Blenheim, a very lively head of a young man.

At Buckingham-houſe was the portrait of Edmund lord Sheffield *.

Henry VIII. and Francis I. exchanged two pictures: the king of France gave to Henry the Virgin and child by Leonardo da Vinci; the Engliſh preſent was painted by Holbein, but the ſubject is not mentioned. The former came into the poſſeſſion of Catherine Patin.

In the late duke of Somerſet's poſſeſſion was a head of his anceſtor the protector, engraved among the illuſtrious heads.

Vertue mentions having ſeen a fine miniature of Henry VIII. and his three children, but does not ſay where. It had a glaſs over it, and a frame curiouſly carved.

At lord Orford's at Houghton is a ſmall whole length of Edward VI. on board, which was ſold into Portugal from the collection of Charles I. and Eraſmus, ſmaller than life.

I have Catherine of Arragon, a miniature, exquiſitely finiſhed; a round on a blue ground. It was given to the duke of Monmouth by Charles II. I bought it at the ſale of the lady Iſabella Scott, daughter of the ducheſs of Monmouth.

A head of the ſame queen on board in oil; hard, and in her latter age. It is engraved among the illuſtrious heads.

Cath. Howard, a miniature, damaged. It was Richardſon's, who bought it out of the Arundelian collection. It is engraved among the illuſtrious heads;

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* This is a miſtake. It was painted by Antonio More, and is now at Strawberry-hill, and is the portrait of John lord Sheffield.

and by Hollar, who called it Mary queen of France, wife of Charles Brandon duke of Suffolk.

Edmund Montacute, a judge. Ditto, flat.

Philip the Fair, ſon of the emperor Maximilian, and father of Charles V, when a boy. It is finely coloured; and is engraved in Montfaucon's Antiquities of France. This muſt have been copied from ſome other picture.

A drawing of a man in a blue gown, cap, and buſkins. It ſeems to be a maſquerade dreſs.

Another drawing, the head of a man, with a hat and picked beard.

A deſign in water colours, which he afterwards executed on a houſe at Baſil.

A large deſign for a chimney-piece.

A deſign for a clock, in great taſte. It was drawn for ſir Anthony Denny, and intended for a new-year's gift to Henry VIII. from the collection of monſieur Mariette at Paris.

A head of Melancthon, in oil on board, a ſmall round, very fine.

Several drawings by Holbein, and ſome miniatures, are preſerved in various collections.

There is a very curious picture in the collection of colonel Sothby, ſaid to be begun in France by Janet, and which Vertue thinks might be retouched by Holbein, as it was probably painted for his patron the duke of Norfolk, from whom it deſcended immediately to the earl of Arundel, out of whoſe collection the father of the preſent poſſeſſor purchaſed it. It repreſents three royal pair dancing in a meadow, with a magnificent building at a diſtance; they are Henry VIII. and Anne Boleyn; and his ſiſters Margaret queen of Scots and Mary queen of France with their ſecond huſbands, Archibald Douglas and Charles Brandon*. The circumſtances of three matches ſo unequal aſſembled together, induced Vertue, with much probability, to conclude that it was a tacit ſatire, and painted for the duke of Norfolk, who, however related to Anne Boleyn, was certainly not partial to her, as protectreſs of the reformed. If this conjecture could be verified, it would lead one to farther reflections. The jealouſy which Henry towards the end of his reign conceived againſt the Howards, and his ſacrificing the gallant earl of Surrey for quartering the arms of England, as he undoubtedly had a right to quarter them, have always appeared acts of moſt tyrannic ſuſpicion. He ſo little vouchſafed to ſatisfy the public on the grounds of his proceedings, that it is poſſible he might ſometimes act on better foundation than any body knew. If he really diſcovered any ambitious views in the houſe of Norfolk, this picture would ſeem a confirmation of them. To expoſe the blemiſhes in the blood of the three only branches of the royal family, might be a leading ſtep towards aſſerting their own claim—at leaſt their own line would not appear leſs noble, than the deſcendents of Boleyn, Brandon and Douglas.

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* This was Vertue's opinion. The account in the family calls the man in the middle the duke of Norfolk, and him on the right hand the duke of Suffolk. If the tradition that this picture repreſents only Engliſh perſonages were not ſo well grounded, I ſhould take it for a French compoſition. The perſon in the middle is a black ſwarthy man with a ſharp beard, like Francis

Holbein's talents were not confined to his pictures; he was an architect, he modelled, carved, was excellent in deſigning ornaments, and gave draughts of prints for ſeveral books, ſome of which it is ſuppoſed he cut himſelf. Sir Hans Sloane had a book of jewels deſigned by him, now in the Britiſh muſeum. He invented patterns * for goldſmiths' work, for enamellers and chaſers of plate, arts much countenanced by Henry VIII. Inigo Jones ſhowed Sandrart another book of Holbein's deſigns for weapons, hilts, ornaments, ſcabbards, ſheaths, ſword-belts, buttons and hooks, girdles, hat-bands and claſps for ſhoes, knives, forks, ſaltcellars and vaſes, all for the king. Hollar engraved ſeveral of them. The ducheſs of Portland † and lady Elizabeth Germayn †

Francis I. and reſembling neither of the dukes of Norfolk or Suffolk, the former of whom is never drawn with a beard, the latter always with a ſhort ſquare one: add to this, that the figure called Henry VIII. and which certainly has much of his countenance, is in an obſcure corner of the picture, and exhibits little more than the face.

* The noble ſeal appendent to the ſurrender of cardinal Wolſey's college at Oxford, has all the appearance of being deſigned by Holbein. The deed is preſerved in the augmentation-office, and the ſeal has been engraved among the plates publiſhed by the ſociety of Antiquaries.

† The dagger, in her grace's collection, is ſet with jacynths, and coſt lord Oxford 45 *l.* at Tart-hall, when the remains of the Arundelian collection were ſold there in 1720. The dagger that was lady E. Germayn's is ſet with an hundred rubies, and a few diamonds, and is now at Strawberry-hill, with other curioſities bought out of that collection, particularly the figure of Henry VIII. in ſtone, mentioned in the text.

have each a dagger ſet with jewels, which belonged to that prince, and were probably imagined by Holbein. The latter lady has a fine little figure of Henry cut in ſtone, whole length; Holbein cut his own head in wood, and I have another by his hand of the king, in which about his neck inſtead of a George he wears a watch. Two other figures carved in ſtone were in the muſeum of Tradeſcant at Lambeth.

His cuts to the Bible were engraved and printed at Leyden by Johannes Frellonius, in 1547, under this title, Icones Hiſtoriarum veteris Teſtamenti. The titles to every print are in Latin, and beneath is an explanation in four French verſes. Prefixed is a copy of Latin verſes, in honour of Holbein, by Nicholas Borbonius, a celebrated French poet of that time, and of whom there is a profile among the drawings at Kenſington [*].

Lord Arundel ſhowed Sandrart a little book of twenty-two deſigns of the Paſſion of Chriſt, very ſmall; in which, ſays the ſame author, Chriſt was everywhere repreſented in the habit of a black monk—but that was a miſtake, for Hollar engraved them, and there is only Chriſt perſecuted by monks. Sandrart adds, that it is incredible what a quantity of drawings of this maſter lord Arundel had collected, and ſurpriſing, the fruitfulneſs of Holbein's invention, his quickneſs of execution and induſtry in performing ſo much.

To the Catechiſmus or Inſtruction of Chriſtian Religion, by Thomas Cranmer, printed by Walter Lynn 1538, quarto, the title is a wooden cut repreſenting Edward VI. ſitting on his throne giving the Bible to the archbiſhop and nobles kneeling: this and ſeveral head-pieces in the ſame book were deſigned by Holbein, and probably ſome of them cut by him; one has his name.

On the death of ſir Thomas Wyat the poet in 1541, a little book of verſes, entitled Nænia, was publiſhed by his great admirer Leland. Prefixed was a wooden cut of ſir Thomas from a picture of Holbein, with theſe lines:

Holbenus nitidâ pingendi maximus arte
Effigiem expreſſit graphicè; ſed nullus Apelles
Exprimet ingenium felix animumque Viati.

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[*] In St. John's college, Cambridge, is Henry the VIIIth's Bible printed on vellum, with Holbein's cuts finely illuminated, and the figures of Henry, Cromwell and others.

Of his architecture nothing now remains ſtanding but the beautiful porch at the earl of Pembroke's at Wilton. From that and his drawings it is evident that he had great natural taſte. One cannot but lament that a noble monument of his genius has lately been demoliſhed, the gateway at Whitehall, ſuppoſed to have been erected for the entry of Charles V.: but that was a miſtake; the emperor was here in 1521; Holbein did not arrive at ſooneſt till five years after. Peacham mentions a deſign that he ſaw for a chimney-piece * for Henry's new palace at Bridewell. There undoubtedly, at Whitehall and at Nonſuch, were many of his productions.

It may be wondered that I have ſaid nothing of a work much renowned, and aſcribed to this maſter; I mean the chamber at the lord Montacute's at Coudray; but it is moſt certainly not executed by him. Though the hiſtories repreſented there, the habits and cuſtoms of the times, make that room a ſingular curioſity, they are its only merit. There is nothing good either in the deſigns, diſpoſition or colouring.

There are three other hiſtoric pieces in the ſame houſe, of much more merit, aſcribed likewiſe to Holbein, and undoubtedly of his time. The firſt repreſents Francis I. on his throne, with his courtiers, and the duke of Suffo (ſo it is written) and the earl of Southampton ſtanding before him on an embaſſy. This is by much the worſt of the three, and has been repainted. The next is ſmaller, and exhibits two knights running a tilt on the foreground; one wears the crown of France, another a coronet, like that of an Engliſh prince, compoſed of croſſes and fleurs de lys, and not cloſed at top. An elderly man with a broad face, and an elderly lady in profile, with ſeveral other figures, boldly painted, but not highly finiſhed, are ſitting to ſee the tilt. On the back ground is the French king's tent, and ſeveral figures dancing, rejoicing, and preparing entertainments. A perſon ſeems leading a queen to the tent. Under this is written, "The meeting of the kings between Guines and Arden in the Vale of Gold." This is an upright piece. The third is the largeſt, broad like the firſt. Francis on his throne at a diſtance with guards, &c. on each ſide in a line. Before him ſit on ſtools with their backs towards you four perſons in black, and one like a clergyman ſtanding in the middle and haranguing the king. On each ſide ſit noblemen, well drawn, coloured and neatly finiſhed. On this piece is written, "The great ambaſſade ſent to the French king, of

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* I have a large drawing by him for a magnificent chimney-piece, I do not know if the ſame.

the earl of Worceſter, lord chamberlain, the biſhop of Ely, the lord St. John, the lord Vaux and others." Theſe pictures I ſhould not think of Holbein; the figures are more free than his, leſs finiſhed, and the colouring fainter: and none of the Engliſh ſeem portraits. The ſpelling too of *Suffo* is French. Probably theſe pieces were done by Janet, who was an able maſter, was cotemporary with Holbein, and whoſe works are often confounded with our painter's *.

Holbein's fame was ſo thoroughly eſtabliſhed †, even in his life, that the Italian maſters vouchſafed to borrow from him. In particular Michael Angelo Caravaggio was much indebted to him in two different pictures. Rubens was ſo great an admirer of his works that he adviſed young Sandrart to ſtudy his Dance of Death, from which Rubens himſelf had made drawings.

This account of a man, dear to connoiſſeurs for the ſingular perfection of his colouring, become dear to antiquaries by the diſtance of time in which he lived, by the preſent ſcarcity of his works, and by his connections with More and Eraſmus, I muſt cloſe with all I can diſcover more relating to him; that he formed but one ſcholar, Chriſtopher Amberger of Auſburg; and that in a roll ‡ of new-year's gifts in the 30th year of the reign of Henry VIII. ſigned by the king's own hand, in which are regiſtered preſents to the prince, to the ladies Mary and Elizabeth, to the lady Margaret Douglas, to the nobility, biſhops, ladies and gentry, moſt of the gifts being of plate, mention is made of a preſent to Hans Holbein of a gilt creuſe and cover, weighing ten ounces two penny weights, made by (Lucas) Cornelii.

D° to Lucas (Penne) a gilt creuſe and cover, ſame weight.

On the other ſide of the roll preſents to the king:

Holbein gave a picture of the prince's grace;

Lucas a ſcreen to ſet before the fire;

Richard Atſyll a broach of gold with an antique head §.

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* In the great drawing-room at Coudray is a chimney-piece painted with groteſque ornaments in the good taſte of Holbein, and probably all he executed at that curious old ſeat; the tradition in the family being, that he ſtaid there but a month.

† Sandrart.

‡ It was in the poſſeſſion of Mr. Holmes, keeper of the records in the Tower, and was exhibited to the Antiquarian ſociety in 1736.

§ He was an engraver of ſtones. See the end of this chapter.

In the library of the Royal ſociety is a book of the chamberlain's office, containing payments made by ſir Bryan Tuke treaſurer of the king's chamber, beginning in February 1538, in the 29th of Henry VIII. There appear the following accounts:

Payd to Hans Holbein, paynter, a quarter due at Lady-day laſt 8*l.*--10*s.*--0*d.*

Again at Midſummer quarter.

Item, for Hans Holbein, paynter, for one half year's annuitie advanced to him before hand, the ſame year to be accounted from our Lady-day laſt paſt, the ſum of 30*l.*

December 30, An. 30. Item, payd to Hans Holbein, one of the king's paynters, by the kyng's commandment certify'd by my lord privy ſeal's letter, x*l.* for his coſt and charge at this time, ſent about certeyn his grace's affairs in the parts of High Burgundy *, by way of his grace's reward.

September An. 31. Item, payd by the king's highneſs commandment, certifyed by the lord privy ſeal's letters, to Hans Holbein, paynter, in the advancement of his whole year's wages before hand, after the rate of xxx*l.* † by the year, which year's advancement is to be accounted from this preſent, which ſhall end ultimo Septembris next enſuing.

The advancement of his ſalary is a proof that Holbein was both favoured and poor. As he was certainly very laborious, it is probable that the luxury of Britain did not teach him more œconomy than he had practiſed in his own country.

Henry, beſides theſe painters, had ſeveral artiſts of note in his ſervice. The ſuperb tomb of his father, ſays Stowe ‡, was not finiſhed till the eleventh year of this king, 1519. It was made, adds the ſame author, by one Peter, a painter of Florence, for which he received a thouſand pounds, for the whole ſtuff and workmanſhip. This Peter, Vertue diſcovered to be Pietro Torreggiano, a valuable ſculptor. That he was here in the preceding year appears by a book of acts, orders, decrees and records of the Court of Requeſts printed in 1592 in quarto, where it is ſaid, p. 60, that in a cauſe between two Florentine merchants, Peter de Bardi and Bernard Cavalcanti, heard before the council at Greenwich, maſter Peter Toriſano, a Florentine ſculptor, was one of the witneſſes. Vaſari ſays, that Torreggiano having made ſeveral figures in marble and ſmall braſs, which were in the town-hall at Florence, and drawn many things with ſpirit and a good manner, in competition with Michael Angelo (and conſequently could be no deſpicable performer), was carried into England by ſome merchants, and entertained in the king's ſervice, for whom he executed variety of works in marble, braſs, and wood, in concurrence with other maſters of this country, over all whom he was allowed the ſuperiority.—He received, adds Vaſari, ſuch noble rewards, that if he had not been a proud, inconſiderate, ungovernable man, he might have lived in great felicity and made a good end: but the contrary happened; for, leaving England and ſettling in Spain, after ſeveral performances there, he was accuſed of being a heretic *, was thrown into the Inquiſition, tried and condemned. The execution indeed was reſpited; but he became melancholy mad, and ſtarved himſelf to death at Seville in 1522 in the fiftieth year of his age.

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* It was to draw the picture of the ducheſs of Milan, mentioned above.

† Sandrart by miſtake ſays only 200 florins.

‡ Page 499.

Torreggiano, it ſeems, with Henry's turbulence of temper had adopted his religion, and yet, as he quitted England, one ſhould ſuppoſe had not ſuppleneſs enough to pleaſe the monarch, even after that complaiſance. In the Life of Benvenuto Cellini is farther evidence of Torreggiano's being employed here, and of his diſputes with Michael Angelo.

When Cellini was about ſeventeen he ſays there arrived at Florence a ſculptor called Pietro Torreggiani, who came from England, where he had reſided many years: this artiſt much frequenting Cellini's maſter, told the former, that having a great work of bronze to execute for the king of England, he was come to engage as many youths as he could to aſſiſt him; and that Cellini being rather a ſculptor than a graver, Torreggiani offered to make his fortune if he would accompany him to London. He was, adds Cellini, of a noble preſence, bold, and with the air of a great ſoldier rather than of a ſtatuary, his admirable geſtures, ſonorous voice, and the action of his brow ſtriking with amazement, ed ogni giorno ragionava delle ſue bravure con quelle beſtie di quelli Ingleſi, every day relating his brave treatment of thoſe beaſts the Engliſh. But as much ſtruck as Cellini was with this lofty behaviour to us ſavages, he took an averſion to his new maſter, on the latter boaſting of a blow

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* In a paſſion he had broken an image of the Virgin, that he had juſt carved.

in the face that he had given to the divine Michael Angelo with his fiſt, the marks of which he would carry to his grave. Others ſay that this event happened in the palace of the cardinal de' Medici, Torreggiano being jealous of the ſuperior honours paid to Michael Angelo, whoſe noſe was flattened by the blow. The aggreſſor fled, and entered into the army, where he obtained a captain's commiſſion; but being ſoon diſguſted with that life, he retired to Florence, and from thence came to England.

To Torreggiano Vertue aſcribes likewiſe the tomb of Margaret counteſs of Richmond, the mother of Henry VII. and that of Dr. Young maſter of the rolls, in the chapel at the Rolls in Chancery-lane. There is a head of Henry VIII. in plaiſter in a round at Hampton-court, which I ſhould ſuppoſe is by the ſame maſter.

Among the Harleian MSS. is an eſtimate of the charge and expence of the * monument to be erected for Henry VII. in which appear the names of other artiſts who worked under Torreggiano, as Laurence Ymber, kerver, for making the patrons in timber; Humphrey Walker, founder; Nicholas Ewer, copperſmith and gilder; John Bell and John Maynard, painters; Robert Vertue, Robert Jenings, and John Lebons, maſter maſons. There was another called William Vertue, who by indenture dated June 5, in the twenty-firſt year of Henry VII. engaged with John Hylmer, to vault and roof the choir of the chapel of St. George at Windſor for *700l.* † Humphrey Cooke ‡ was maſter carpenter employed in the new buildings at the Savoy. The tomb at Ormſkirk of Thomas Stanley earl of Derby, laſt huſband of Margaret of Richmond, was in the ſame ſtyle with that of his wife and ſon-in-law. On it lay an image of braſs five feet ſix inches long, which when caſt and repaired ready for gilding weighed 500 weight and a half. James Hales for making the image of timber had an hundred ſhillings.

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* At Strawberry-hill is a model in ſtone of the head of Henry VIIth in the agony of death. It is in the great ſtyle of Raphael and Michael Angelo, and worthy of either, though undoubtedly by Torreggiano. I have alſo a matchleſs portrait of the king, which ſeems evidently taken from the life, as ſtrongly repreſentative of his penſive policy; yet it is touched with ſo maſterly a knowledge of chiaro ſcuro, that I and better judges conjecture that it was recoloured by Rubens himſelf.

† Aſhmole's Order of the Garter, p. 136.

‡ Robert Cook, clarenceux in that reign, was a painter, and at Cockfield-hall in Yoxford in Suffolk drew the portraits of Henry VII. Henry VIII. queen Catherine, Charles Brandon duke of Suffolk, ſir Anthony Wingfield, ſir Robert Wingfield, his lady and ſeven or eight ſons, all remaining there lately. At Boughton, the ſeat of the late duke of Montagu, is a ſmall piece of the family of Wingfield, containing ſeveral figures, which probably is the picture here alluded to.

It was in the reign of Henry VIII. that the chapel of King's college, Cambridge, was* finiſhed; a work, alone ſufficient to ennoble any age. Several indentures are extant relative to the execution of that fabric. One in the fourth year of this king, between the provoſt Robert Hacomblein, and Thomas Larke ſurveyor of the works, on one part, and John Waſtell maſter maſon on the other part, by which he agrees to build or ſet up a good ſufficient vault for the great church there, according to a plat ſigned by the lords executors of king Henry VII. they covenanting to pay him 1200*l.* that is to ſay, 100*l.* for every ſeverey (or partition) of the church, there being twelve ſevereys.

Another, dated Auguſt 4, in the fifth of the ſame king, between the ſame parties, for the vaulting of two porches of the King's college chapel, and alſo ſeven chapels, and nine other chapels behind the choir, according to a plat made and to be finiſhed, the vaults and battlements before the feaſt of St. John Baptiſt next enſuing, 25*l.* to be paid for each of the ſaid porches; 20*l.* for each of the ſeven chapels; 12*l.* for each of the nine chapels, and for ſtone and workmanſhip of the battlements of all the ſaid chapels and porches, divided into twenty ſevereys, each ſeverey c£.

Another between the ſame perſons, for making and ſetting up the finyalls of the buttreſſes of the church, and one tower at one of the corners of the ſaid church, and for finiſhing and performing of the ſaid tower with finyalls, ryfaats, gablets, battlement, orbyſs and croſs-quarters and every thing belonging to them. For every buttreſs to be paid *6l.* -- *13s.* -- *4d.* and for all the ſaid buttreſſes 140*l.* and for the tower 100*l.*

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* The name of the original architect is preſerved by Hearne, who in his preface to the Hiſtory of Glaſtonbury, p. lxv. ſays, "All that ſee King's college chapel in Cambridge are ſtruck with admiration, and moſt are mighty deſirous of knowing the architect's name. Yet few can tell it. It appears however from their books at King's college [as I am informed by my friend Mr. Baker, the learned antiquary of Cambridge] that one Mr. Cloos, father of Nicholas Cloos, one of the firſt fellows of that college, and afterwards biſhop of Litchfield, was the architect of that chapel [though Godwin ſays the biſhop himſelf was maſter of the king's works here] as far as king Henry VIth's ſhare reacheth, and contriver or deſigner of the whole, afterwards finiſhed by Henry VIIth, and beautified by Henry VIIIth."

In a MS. account of all the members of King's college, a copy of which is in the poſſeſſion of the Rev. Mr. Cole of Blecheley, to whom the public and I are obliged for this and ſeveral other curious particulars, biſhop Nicholas Cloſe is mentioned as a perſon in whoſe capacity king Henry VIth (who had appointed him fellow in 1443) had ſuch confidence, that he made him overſeer and manager of all his intended buildings and deſigns for that college. In the ſame MS. John Canterbury, a native of Tewkſbury and fellow of the college in 1451, is ſaid to have been clerk of the works there.

The two next deeds are no leſs curious, as they have preſerved the names of the artiſts who painted the magnificent windows in the ſame chapel.

Indenture of May 3, in the 18th of HEN. VIII. between the foreſaid provoſt and Thomas Larke arch-deacon of Norwich, and Francis Williamſon of Southwark, glazier, and Simon Symonds of St. Margaret's Weſtminſter, glazier, the two latter agreeing curiouſly and ſufficiently to glaze four windows of the upper ſtory of the church of King's college Cambridge, of orient colours and imagery of the ſtory of the Old Law and of the New Law, after the manner and goodneſs in every point of the king's new chapel at Weſtminſter, alſo according to the manner done by Bernard Flower glazier deceaſed; alſo according to ſuch patrons, otherwiſe called vidimus, to be ſet up within two years next enſuing, to be paid after the rate of ſixteen pence per foot for the glaſs.

The laſt is between the ſame provoſt and Thomas Larke on one part, and Galyon Hoone of the pariſh of St. Mary Magdalen, glazier, Richard Bownde of St. Clement's-Danes, glazier, Thomas Reve of St. Sepulchre's, glazier, and James Nicholſon of Southwark, glazier, on the other part, the latter agreeing to ſet up eighteen windows of the upper ſtory of King's college chapel, like thoſe of the king's new chapel at Weſtminſter, as Barnard Flower glazier (late deceaſed) by indenture ſtood to do, ſix of the ſaid windows to be ſet up within twelve months: the bands of lead to be after the rate of two pence per foot*."

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* An indenture more ancient than theſe, and containing names of perſons employed in this celebrated building, has been diſcovered in the archives of Caius-college, by the preſent maſter, ſir James Burrough, and is as follows:

"To alle chriſten people this pſent writyng endented ſeeng, redyng, or heryng, John Wulrich, maiſtr maſon of the werkes of the Kyngs college roial of our lady and ſeynt Nicholas of Cambridge, John Bell, maſon wardeyn in the ſame werkes, Richard Adam, and Robert Vogett, carpenters, arbitrours indifferently choſen by the reverent fader in God, Edward, by the grace of God, byſſhopp of Karlyle, Mr. or Wardeyn of the houſe or college of St Michael of Cambr: and the ſcolers of the ſame on the oon part, and maiſt: Henry Coſſey, warden of the college or hall of the Annuntiation or Gonville hall, and the fellowes and ſcolers of the ſame, on the other part, of and upon the Eveſdroppe in the garden of Ffyſſhwyke hoſtle, belonginge to Gonville hall &c. Written at Cambr: 17 Aug. 1476. 16 Edw. 4."

In theſe inſtruments there appears little leſs ſimplicity than in the old ones I have reported of Henry III. Yet as much as we imagine ourſelves arrived at higher perfection in the arts, it would not be eaſy for a maſter of a college now to go into St. Margaret's pariſh or Southwark and beſpeak the roof of ſuch a chapel as that of King's college, and a dozen or two of windows, ſo admirably drawn, and order them to be ſent home by ſuch a day, as if he was beſpeaking a chequered pavement or a church Bible. Even thoſe obſcure artiſts Williamſon, Symonds, Flower, Hoone, &c. would figure as conſiderable painters in any reign; and what a rarity in a collection of drawings would be one of their vidimus's! It is remarkable, that one of the fineſt of theſe windows is the ſtory of Ananias and Saphira as told by Raphael in the cartoons. Probably, the cartoons being conſigned to Flanders for tapeſtry, drawings from them were ſent hither; an inſtance of the diligence of our glaſs-painters in obtaining the beſt deſigns for their work.

John Muſtyan, born at Enguien, is recorded as Henry's arras-maker; John de Mayne as his ſeal-graver; and Richard Atſyll [*] as his graver of ſtones [†]. Skelton mentions one maſter Newton as a painter of that time:

> Caſting my ſight the chambre about
> To ſe how duly eche thyng in ordre was,
> Towarde the dore as we were commying out
> I ſaw maiſter Newton ſyt with his compas,
> His plummet, his penſell, his ſpectacles of glas,
> Devyſing in picture by his induſtrious wit
> Of my laurel the proces every whitte.

And among the payments of the treaſurer of the chambers, reported above, is one of 40*l.* to Levina Tirlinks paintrixe—a name that occurs but once more, in a roll of new-year's gifts to and from queen Elizabeth. This gentlewoman preſents the queen's picture painted finely on a card.

In the cathedral of Chicheſter are pictures of the kings of England and biſhops of that ſee, painted about the year 1519 by one Bernardi, anceſtor of a family ſtill ſettled in thoſe parts. They were done at the expence of biſhop Sherborne, who erected a monument for himſelf, yet remaining there. Vermander mentions one Theodore Bernardi of Amſterdam, maſter of Michael Coxie, who Vertue thinks painted thoſe works at Chicheſter, as they are in a Dutch taſte. They were repainted in 1747 by one Tremaine.

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[*] Hillyard (the ſame perſon probably, of whom more hereafter) cut the images of Henry VIII. and his children on a ſardonyx, in the collection of the duke of Devonſhire. The earl of Exeter has ſuch another. Lady Mary Wortley had a head of the ſame king on a little ſtone in a ring: cameo on one ſide and intaglia on the other.

[†] With a fee of twenty pounds a year.

The congenial temper of Wolſey diſplayed itſelf in as magnificent a manner as the king's. Whitehall, Hampton-court, and his college of Chriſt-church, were monuments of his grandeur and diſgrace, flowing from the bounty of and then reverting to the crown. In 1524 he began a monument for himſelf at Windſor, erecting a ſmall chapel adjoining to St. George's church, which was to contain his tomb, the deſign whereof, ſays lord Herbert *, was ſo glorious that it exceeded far that of Henry VII. One Benedetto, a ſtatuary of Florence, took it in hand and continued it till 1529, receiving for ſo much as was already done 4250 ducats. The cardinal, adds the hiſtorian, when this was finiſhed, did purpoſe to make a tomb for Henry; but, on his fall, the king made uſe of ſo much as he found fit, and called it his. Dr. Fiddes ſays that the cardinal made ſuit to the king to have his own image with ſuch part of his tomb as ſhall pleaſe the king to let him have, to be ſent to York, where he intended to be buried. In the ſame collections mention is made of Antony Cavallari, as gilder of the tomb, whom the cardinal is beſought to permit to return home to Antwerp, if he means to employ him no farther, and alſo that Benedict the carver may return to Italy. But Benedict Henry took into his own ſervice, and employed on the ſame tomb, which his majeſty had now adopted for himſelf.—This perſon was Benedetto da Rovezzano, another Florentine ſculptor, who, Vaſari ſays, executed many works of marble and bronze for Henry, and got an ample fortune, with which he returned to his native country; but his eyes having ſuffered by working in the foundery, he grew blind in 1550 and died ſoon after. The celebrated Baccio Bandinelli made an admirable model of wood with figures of wax for the ſame monument; but Benedetto of Rovezzano, it ſeems, was preferred †.

The ſepulchral ‡ chapel was never completed. Henry and Jane Seymour were

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* Page 342.

† I ſuppoſe it was Antony Cavallari or Benedetto da Rovezzano who made the large ſtatue in metal of Henry VIII. in a cloiſter at Gorhambury; it is not in a bad taſte.

‡ Leland ſays that the ancient chapel of St. George built by Edward III. ſtood on this very ſpot, and that Henry VII. pulled it down, and erected the preſent tomb-houſe in its place, intending himſelf to be buried there; but afterwards

were buried in St. George's church, with an intention of their being removed into the monument as ſoon as it ſhould be finiſhed. Charles I. reſumed the deſign, propoſing to enlarge the chapel, and fit it for his own and the interment of his ſucceſſors. But the whole was demoliſhed in 1646, by order of parliament, and the rich figures of copper gilt melted down. James II. repaired this building, and employed Verrio to paint it, intending it for a popiſh chapel —but no deſtination of it has yet ſucceeded; it remains a ruin, known by the name of the Tomb-houſe.

CHAP. V.

State of Architecture to the End of the Reign of HENRY VIII.

IT is unlucky for the world, that our earlieſt anceſtors were not aware of the curioſity which would inſpire their deſcendents of knowing minutely every thing relating to them. When they placed three or four branches of trees acroſs the trunks of others, and covered them with boughs or ſtraw to keep out the weather, the good people were not appriſed that they were diſcovering architecture, and that it would be learnedly agitated ſome thouſand of years afterwards who was the inventor of this ſtupendous ſcience. In complaiſance to our enquiries they would undoubtedly have tranſmitted an account of the firſt hovel that was ever built, and from that patriarch hut we ſhould poſſeſs a faithful genealogy of all its deſcendents. Yet ſuch a curioſity would deſtroy much greater treaſures; it would annihilate fables, reſearches, conjectures, hypotheſes, diſputes, blunders and diſſertations, that library of human impertinence. Neceſſity and a little common ſenſe produced all the common arts, which the plain folks who practiſed them were not idle enough to record. Their inventions were obvious, their productions uſeful and clumſy. Yet the little merit there was in fabricating them being ſoon conſigned to oblivion, we are bountiful enough to ſuppoſe that there was deſign and ſyſtem in all they did, and then take infinite pains to digeſt and methodize thoſe

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wards changed his mind and built his chapel at Weſtminſter. See Leland's Comment on the Cygnea Cantio publiſhed with his Itinerary by Hearne, vol. ix.

imaginary rudiments. No ſooner is any æra of an invention invented, but different countries begin to aſſert an excluſive title to it; and the only point in which any countries agree is perhaps in aſcribing the diſcovery to ſome other nation remote enough in time for neither of them to know any thing of it. Let but France and England once diſpute which firſt uſed a hatchet, and they ſhall never be accorded till the chancery of learning accommodates the matter by pronouncing that each received that invaluable utenſil from the Phœnicians. Common ſenſe, that would interpoſe by obſerving how probable it is that the neceſſaries of life were equally diſcovered in every region, cannot be heard; a hammer could only be invented by the Phœnicians, the firſt poliſhed people of whom we are totally ignorant. Whoever has thrown away his time on the firſt chapters of general hiſtories, or of hiſtories of arts, muſt be ſenſible that theſe reflections are but too well grounded. I deſign them as an apology for not going very far back into the hiſtory of our architecture. Vertue and ſeveral other curious perſons have taken great pains to enlighten the obſcure ages of that ſcience; they find no names of architects, nay little more than what they might have known without enquiring; that our anceſtors had buildings. Indeed Tom Hearne, Brown Willis, and ſuch illuſtrators did ſometimes go upon more poſitive ground: they did now and then ſtumble upon an arch, a tower, nay a whole church, ſo dark, ſo ugly, ſo uncouth, that they were ſure it could not have been built ſince any idea of grace had been tranſported into the iſland. Yet with this inconteſtable ſecurity on their ſide, they ſtill had room for doubting; Danes, Saxons, Normans, were all ignorant enough to have claims to peculiar uglineſs in their faſhions. It was difficult to aſcertain the period * when one ungracious form joſtled out another: and this perplexity at laſt led them into ſuch refinement, that the term *Gothic Architecture*, inflicted as a reproach on our ancient buildings in general by our anceſtors who revived the Grecian taſte, is now conſidered but as a ſpecies of modern elegance, by thoſe who wiſh to diſtinguiſh the Saxon ſtyle from it. This Saxon ſtyle begins to be defined by flat and round arches, by ſome undulating zigzags on certain old fabrics, and by a very few other characteriſtics, all evidences of barbarous and ignorant times. I do not mean to ſay ſimply that the round arch is a proof of ignorance; but being ſo natural, it is ſimply, when unaccompanied by any graceful ornaments, a mark of a rude age—if attended by miſſhapen and heavy decorations, a certain mark of it. The pointed arch, that peculiar of Gothic architecture, was certainly intended as an improvement on the circular; and the men who had not the happineſs of lighting on the ſimplicity and proportion of the Greek orders, were however ſo lucky as to ſtrike out a thouſand graces and effects, which rendered their buildings magnificent, yet genteel, vaſt, yet light *, venerable and pictureſque. It is difficult for the nobleſt Grecian temple to convey half ſo many impreſſions to the mind, as a cathedral does of the beſt Gothic taſte—a proof of ſkill in the architects and of addreſs in the prieſts who erected them. The latter exhauſted their knowledge of the paſſions in compoſing edifices whoſe pomp, mechaniſm, vaults, tombs, painted windows, gloom and perſpectives infuſed ſuch ſenſations of romantic devotion; and they were happy in finding artiſts capable of executing ſuch machinery. One muſt have taſte to be ſenſible of the beauties of Grecian architecture; one only wants paſſions to feel Gothic. In St. Peter's one is convinced that it was built by great princes. In Weſtminſter-abbey, one thinks not of the builder; the religion of the place makes the firſt impreſſion—and though ſtripped of its altars and ſhrines, it is nearer converting one to popery than all the regular pageantry of Roman domes. Gothic churches infuſe ſuperſtition; Grecian, admiration. The papal ſee amaſſed its wealth by Gothic cathedrals, and diſplays it in Grecian temples †.

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* When men enquire, "who invented Gothic buildings?" they might as well aſk, "who invented bad Latin?" The former was a corruption of the Roman architecture, as the latter was of the Roman language. Both were debaſed in barbarous ages; both were refined, as the age poliſhed itſelf; but neither was reſtored to the original ſtandard. Beautiful Gothic architecture was engrafted on Saxon deformity; and pure Italian ſucceeded to vitiated Latin.

I certainly do not mean by this little contraſt to make any compariſon between the rational beauties of regular architecture and the unreſtrained licentiouſneſs

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* For inſtance, the façade of the cathedral of Rheims.

† In the ſix volumes of letters publiſhed at Rome, and entitled Raccolta di Lettere ſulla Pittura, Scultura ed Architettura, are ſeveral of monſ. Mariette, a moſt worthy man, but too naturally infected by the prejudices of his country, his religion, and his profeſſion of connoiſſeur. All profeſſions are too apt to be led by words, and to talk by rote. Connoiſſeurs in the arts are not the leaſt bigoted. Taſte has its Inquiſition as well as Popery: and though M. Mariette has been too partial to me, he has put this work in his Index Expurgatorius, from totally miſunderſtanding my meaning. Here follows his cenſure of the paſſage above, in which I have aſcribed more addreſs to the architects of Gothic churches, than to thoſe of St. Peter's—not as architects, but as politicians—a diſtinction M. Mariette did not give himſelf time to make, or he could not have underſtood a book ſo ill that he gave himſelf the trouble to tranſlate. After an account of theſe Anecdotes, and too flattering mention of the author, he ſays, "Queſt'

opera

tiouſneſs of that which is called Gothic. Yet I am clear that the perſons who executed the latter, had much more knowledge of their art, more taſte, more genius, and more propriety than we chooſe to imagine. There is a magic hardineſs in the execution of ſome of their works, which would not have ſuſtained themſelves if dictated by mere caprice. There is a tradition that ſir Chriſtopher Wren went once a year to ſurvey the roof of the chapel of King's college, and ſaid that, if any man would ſhow him where to place the firſt ſtone, he would engage to build ſuch another. That there is great grace in ſeveral places, even in their cluſters of ſlender pillars, and in the application of their ornaments, though the principles of the latter are ſo confined that they may almoſt all be reduced to the trefoil, extended and varied, I ſhall not appeal to the edifices themſelves—It is ſufficient to obſerve, that Inigo Jones, ſir Chriſtopher Wren and Kent, who certainly underſtood beauty, blundered [*] into the heavieſt and clumſieſt compoſitions whenever they aimed at imitations of the Gothic—Is an art deſpicable in which a great maſter cannot ſhine?

Conſidering how ſcrupulouſly our architects confine themſelves to antique

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opera e arrichita di preſſo di cento ritratti, e la ſtampa e veramente magnifica. Io vi farò ridere, ſe vi dirò, che la chieſa di San Pietro non e di ſuo guſto, et che egli la trova troppo carica d'ornati, il che non gli pare proprio per un tempio degno dello Maeſta dell' Eſſere ſupremo, che lo abita: che gli ornamenti, che vi ſono ſparſi à profuſione, non vi ſono poſti per altro che per fomentare [†] la ſuperſtitione, di che egli accuſa malamente la noſtra chieſa Romana. Ed à quale edifizio credete voi, che egli conceda la preferenza ſopra à S. Pietro? A una chieſa fabricata ſul guſto Gotico, et le di cui muraglie ſieno tutte nude: coſa, che fa Pieta!".

[*] In Lincoln's-inn chapel, the ſteeple of the church at Warwick, the king's-bench in Weſtminſter-hall, the ſcreen at Glouceſter, &c.

[†] Obſerve that I have ſaid juſt the contrary (in that Gothic churches infuſe ſuperſtition; Grecian, admiration). In my compariſon between the effects of a Grecian and a Gothic church, is there any queſtion of preferring the latter to the former in point of architecture? Have I not ſaid that Gothic architects had not the happineſs of diſcovering the true beauties of the Grecian orders? Is there a word of St. Peter's being overloaded with ornaments? Have I not even ſaid, that a Gothic church, *though* ſtripped of its ſhrines and ſplendour, makes ſtronger religious impreſſion, than the cathedral of Rome, though advantaged by all thoſe decorations? And why, but becauſe gloom and well-applied obſcurity are better friends to devotion than even wealth! A dark landſcape, ſavage with rocks and precipices, by Salvator Roſa, may be preferred to a ſerene ſunſhine of Claud Lorrain; not becauſe it is a more pleaſing, but a more ſtriking picture. Cato is a regular drama, Macbeth an extravagant one: yet who thinks the genius of Addiſon equal to Shakeſpear's? The one copies rules, the other the paſſions. A Gibbs and money, a French critic and an Engliſh ſchoolmaſter, can make a building or a tragedy without a fault againſt proportion or the three unities; and the one or the other might make either. It required a little more genius to write Macbeth, or to eſtabliſh the Roman Catholic religion; and though monſieur Mariette does not know it, his creed, which he miſtakes for architecture, was more obliged to Gothic architects than to Michael Angelo and the reſt, who deſigned St. Peter's.

precedent, perhaps ſome deviations into Gothic may a little relieve them from that ſervile imitation. I mean that they ſhould ſtudy both taſtes, not blend them; that they ſhould dare to invent in the one, ſince they will hazard nothing in the other. When they have built a pediment and portico, the Sibyl's circular temple, and tacked the wings to a houſe by a colonnade, they ſeem *au bout de leur Latin*. If half a dozen manſions were all that remained of old Rome, inſtead of half a dozen temples, I do not doubt but our churches would reſemble the private houſes of Roman citizens. Our buildings muſt be as Vitruvian, as writings in the days of Eraſmus were obliged to be Ciceronian. Yet confined as our architects are to few models, they are far from having made all the uſe they might of thoſe they poſſeſs. There are variations enough to be ſtruck out to furniſh new ſcenes of ſingular beauty. The application of loggias, arcades, terraſſes and flights of ſteps, at different ſtages of a building, particularly in ſuch ſituations as Whitehall to the river, would have a magnificent effect. It is true, our climate and the expence of building in England are great reſtrictions on imagination: but when one talks of the extent of which architecture is capable, one muſt ſuppoſe that pomp and beauty are the principal objects; one ſpeaks of palaces and public buildings; not of ſhops and ſmall houſes.——But I muſt reſtrain this diſſertation, and come to the hiſtoric part, which will lie in a ſmall compaſs.

Felibien took great pains to aſcertain the revival of architecture, after the deſtruction of the true taſte by the inundation of the northern nations; but his diſcoveries were by no means anſwerable to his labour. Of French builders he did find a few names, and here and there an Italian or German. Of Engliſh he owns he did not meet with the leaſt trace; while at the ſame time the founders of ancient buildings were everywhere recorded: ſo careful have the monks (the only hiſtorians of thoſe times) been to celebrate bigotry and paſs over the arts. But I own I take it for granted, that theſe ſeeming omiſſions are to be attributed to their want of perſpicuity rather than to neglect. As all the other arts [*] were confined to cloiſters, ſo undoubtedly was architecture too; and when we read that ſuch a biſhop or ſuch an abbot built ſuch and ſuch an edifice, I am perſuaded that they often gave the plans as well as furniſhed the neceſſary funds; but as thoſe chroniclers ſcarce ever ſpecify when this was or was not the caſe, we muſt not at this diſtance of time pretend to conjecture what prelates were or were not capable of directing their own foundations.

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[*] The arts flouriſhed ſo much in convents to the laſt, that one Gyffard, a viſitor employed by Thomas Cromwell to make a report of the ſtate of thoſe ſocieties previous to their ſuppreſſion, pleads in behalf of the houſe of Wolſtrop, "That there was not one religious perſon there, but that he could and did uſe, either embrotheryng, writing books with very fair hand, making their own garments, *carving*, *painting*, *graffing*." Strype's Memor. vol. i. p. 255.

Felibien is ſo impartial an author, that he does not even reject the fables with which our own writers have repleniſhed the chaſms in our hiſtory. He quotes Matthew of Weſtminſter for the flouriſhing condition of architecture in Britain at a time when indeed neither that nor any other ſcience flouriſhed here.—King Arthur, ſay they *, cauſed many churches and conſiderable edifices to be erected here. It would in truth have been an act of injuſtice to us to omit this viſion, in a man who, on the authority of Agathias, relates that the emperor Juſtinian had in his ſervice one Anthemius, ſo able a *mathematician* that he could make artificial earthquakes, and actually did revenge himſelf by ſuch an experiment on one Zeno a rhetorician. The machinery was extremely ſimple, and yet I queſtion whether the greateſt mathematician of this age is expert enough to produce the ſame effect; it conſiſted in nothing but placing ſeveral caldrons of hot water againſt the walls of Zeno's houſe. The ſame author has cited Procopius for the origin of dams to reſtrain the courſe of rivers, the method of whoſe conſtruction was revealed to Chryſes, an architect of Alexandria, in a dream. Dreams, lies, and abſurdities are all one finds in ſearching into early times. In a ſcarcity of facts, probability was the laſt thing to which ſuch authors attended; and conſequently they left a mark by which, if we pleaſed, we might diſtinguiſh between the truth and what they invented.

In Felibien † the only thing I find to my purpoſe, and all that he really found in Matthew of Weſtminſter, is, that in the kingdom of the Mercians Sexulphus, abbot and afterwards biſhop, built a conſiderable monaſtery called Medes Hampſtede ‡: unleſs it may be a ſatisfaction to antiquaries to know who firſt invented thoſe groteſque monſters and burleſque faces with which the ſpouts and gutters of ancient buildings are decorated. It was one Marchion of Arezzo §, architect to pope Innocent III. Indeed I ſpeak now critically;

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* Felib. vol. v. p. 165.

† Felib. p. 185.

‡ Peterborough.

§ Felib. p. 224.

Marchion uſed thoſe grinning animals only to ſupport columns—but in ſo fantaſtic an age they were ſure of being copied, and ſoon arrived at the top.

Vertue, no leſs induſtrious than Felibien, could diſcover but two ancient architects, Gundulphus who built the Tower * (the ſame perſon who erected the cathedral of Rocheſter), and Peter of Colechurch prieſt and chaplain, who in the year 1163 rebuilt London bridge of timber †. Edward Fitzodo, we have ſeen, was maſter of the new works at Weſtminſter under Henry III. and may fairly claim his place in this liſt ‡.

In the cathedral of Lincoln is a curious graveſtone over a maſon of that church, almoſt perfect, except in that material part the year of his death, the latter figures being obliterated. On each ſide of him is his trowel and ſquare;

Hic jacet Ricardus de Gayniſburgh olym cementarius hujus eccleſie qui
obiit duodecim. ka[illegible]ndarum Junii anno Domini M ccc—.

But the brighteſt name in this liſt is William of Wykeham, who from being clerk of the works roſe to be biſhop of Wincheſter and lord chancellor; a height which few men have reached by mere merit in any mechanic ſcience. Wykeham had the ſole direction of the buildings at Windſor and Queenborough-caſtle; not to mention his own foundations. He roſe by pleaſing one of the greateſt princes, and deſerved his fortune by beſtowing it on noble charities.

William Rede, biſhop of Chicheſter in 1369, reckoned the beſt mathematician of the age, was a prelate of ſimilar taſte; he built the firſt library at Merton college, and the caſtle of Amberley.

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[*] See the compact between the king and biſhop in the Textus Roffenſis, publiſhed by Hearne; and that between the ſame biſhop and William Rufus for erecting the caſtle of Rocheſter, cap. 88, and Stowe's Survey of London.

[†] William de Sens ſoon after the year 1174, temp. Hen. 2di, built the choir of the cathedral of Canterbury, as it ſtill exiſts. Helias de Berham, canon of Saliſbury, à primâ fundatione (temp. Hen. 3tii) rector fuit novæ fabricæ per 25 annos; et Robertus cæmentarius rexit per 25 annos. See Leland's Itinerary, vol. iii. p. 66. Helias de Berham was probably the perſon mentioned above, p. 12, by the name of Elyas in the reign of king John.

[‡] See Stowe's Survey, p. 28. Iſembert of Xaintes is mentioned as a builder of the bridge of London, and of the chapel in it.

In St. Michael's church at St. Alban's were the following inſcriptions:

"Hic jacet Thomas Wolvey [or Wolven] Latomus in arte, nec non armiger illuſtriſſimi principis Ric. ſecundi, quondam regis Angliæ, qui obiit anno Dom. M,cccc,xxx. in vigiliâ Sti. Thomæ Martyris, cujus animæ propitietur Deus. Amen."

"This man, as far as I underſtand by this inſcription [ſays Weaver, p. 582.]; was the maſter-maſon, or ſurveior of the king's ſtone-works, as alſo eſquire to the king's perſon."

"Hic jacet Richardus Wolven [or Wolvey] Lathonius, filius Johannis Wolven, cum uxoribus ſuis, Agnete et Agnete, et cum octo filiis, et decem filiabus ſuis, qui Richardus obiit an. 1490. Quorum animabus, &c."

I have myſelf turned over moſt of our hiſtories of churches, and can find nothing like the names of artiſts. With reſpect to the builders of Gothic, it is a real loſs: there is beauty, genius and invention enough in their works to make one wiſh to know the authors. I will ſay no more on this ſubject, than that, on conſidering and comparing its progreſs, the delicacy, lightneſs and taſte of its ornaments, it ſeems to have been at its perfection about the reign of Henry IV. as may be ſeen particularly by the tombs of the archbiſhops at Canterbury. That cathedral I ſhould recommend preferably to Weſtminſter, to thoſe who would borrow ornaments in that ſtyle. The fret-work in the ſmall oratories at Wincheſter and the part behind the choir at Glouceſter would furniſh beautiful models. The windows in ſeveral cathedrals offer graceful patterns; for airy towers of almoſt filigraine we have none to be compared with thoſe of Rheims *.

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* Some inſtances of particular beauty, whoſe conſtructions date at different æras from what I have mentioned, have been pointed out to me by a gentleman to whoſe taſte I readily yield; ſuch as the nave of the minſter at York (in the great and ſimple ſtyle) and the choir of the ſame church (in the rich and filigraine workmanſhip), both of the reign of Edward III. The Lady-chapel (now Trinity-church) at Ely, and the Lantern-tower in the ſame cathedral, noble works of the ſame time: and the chapel of biſhop Weſt (alſo at Ely), who died in 1533, for exquiſite art in the leſſer ſtyle. Theſe notices certainly can add no honour to a name already ſo diſtinguiſhed as Mr. Gray's; it is my own gratitude or vanity that prompts me to name him; and I muſt add, that if ſome parts of this work are more accurate than my own ignorance or careleſſneſs would have left them, the reader and I are obliged to the ſame gentleman, who condeſcended to correct what he never could have deſcended to write.

It is certain that the Gothic taſte remained in vogue till towards the end of the reign of Henry VIII. His father's chapel at Weſtminſter is entirely of that manner. So is Wolſey's tomb-houſe at Windſor. But ſoon after the Grecian ſtyle was introduced; and no wonder, when ſo many Italians were entertained in the king's ſervice. They had ſeen that architecture revived in their own country in all its purity—but whether they were not perfectly maſters of it, or that it was neceſſary to introduce the innovation by degrees, it certainly did not at firſt obtain full poſſeſſion. It was plaiſtered upon Gothic, and made a barbarous mixture. Regular columns, with ornaments neither Grecian nor Gothic, and half embroidered with foliage, were crammed over frontiſpieces, façades and chimneys, and loſt all grace by wanting ſimplicity. This mungrel ſpecies laſted till late in the reign of James the firſt.

The beginning of reformation * in building ſeems owing to Holbein. His porch at Wilton, though purer than the works of his ſucceſſors, is of this baſtard ſort; but the ornaments and proportions are graceful and well choſen. I have ſeen of his drawings too in the ſame kind. Where he acquired this taſte is difficult to ſay; probably it was adopted from his acquaintance with his fellow-labourers at court. Henry had actually an Italian architect in his ſervice, to whom I ſhould without ſcruple aſſign the introduction of regular architecture, if it was clear that he arrived here near ſo early as Holbein. He was called John of Padua, and his very office ſeems to intimate ſomething novel in his practice. He was termed *Devizor of his majeſty's buildings.* In one of the office-books which I have quoted, there is a payment to him of 36*l.* – 10*s.* – 0*d.* In the ſame place is a payment of the ſame ſum to Laurence Bradſhaw, ſurveyor, with a fee of two ſhillings per diem. To the clerk of the latter, 9*l.* – 2*s.* – 0*d.* for riding expences, 53*l.* – 6*s.* – 0*d.* and for boat hire 13*l.* – 6*s.* – 8*d.* John de Padua is mentioned again in Rymer's Fœdera, on the grant of a fee of 2*s.* per diem.

AD. 1544. Rex omnibus ad quos, &c. ſalutem. Sciatis quod nos, de gratia noſtra ſpeciali, ac ex certa ſcientia et mero motu noſtris, necnon in conſideratione boni et fidelis ſervitii quod dilectus ſerviens noſter *Johannes de*

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* Brunelleſchi began to reform architecture in the fourteenth century. See Voltaire, Hiſt. Univ. vol. ii. p. 179.

Padua nobis in architectura, ac aliis in re muſica inventis impendit ac impendere intendit,

Dedimus et conceſſimus, ac per præſentes damus et concedimus eidem *Johanni* vadium ſive feodum *duorum ſolidorum ſterlingorum per diem,*

Habendum et annuatim percipiendum *præfato Johanni* dictum vadium ſive feodum *duorum ſolidorum,* durante beneplacito noſtro de theſauro noſtro ad receptam ſcaccarii noſtri, per manus theſaurarii et camerariorum noſtrorum ibidem pro tempore exiſtentium, ad feſta Sancti Michaelis Archangeli et Paſchæ per æquales portiones;

Et inſuper ſciatis quod, cum dictus *Johannes* nobis inſervivit in dicta arte a *feſto Paſchæ* quod erat in anno regni noſtri triceſimo quarto, prout certam habemus notitiam, nos de uberiori gratia noſtra dedimus et conceſſimus, ac per præſentes damus et concedimus *eidem Johanni* præfatum feodum *duorum ſolidorum* per diem habendum et percipiendum eidem, a dicto feſto Paſchæ nomine regardi noſtri;

Eo quod expreſſa mentio, &c. Teſte rege apud Weſtmonaſterium triceſimo die Junii.

Per Breve de Privato Sigillo.

This grant was renewed to him in the third of Edward VI. From the firſt warrant it appears that John of Padua was not only an architect but muſician, a profeſſion remarkably acceptable to Henry.

I cannot certainly indicate to the reader any particular work* of this maſter; but theſe imperfect notes may lead curious perſons to farther diſcoveries. Jerome di Treviſi, one of the painters mentioned before, is alſo ſaid to have built ſome houſes here†.

Henry had another architect of much note in his time, but who excelled

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* Holmby-houſe was one of our earlieſt productions in regular architecture, and, by part of the frontiſpiece lately ſtanding, appeared to be of a very pure and beautiful ſtyle, but cannot well be aſcribed to John of Padua, as the date was 1583. Wollaton-hall in Nottinghamſhire was perhaps of the ſame hand. The porch of Charlcot-houſe, the ſeat of the Lucys, is in the ſame ſtyle, and at Kenelworth was another, with the arms of Dudley earl of Leiceſter.

† Felibien, vol. ii. p. 71.

chiefly in Gothic (from whence it is clear that the new taſte was alſo introduced). This was ſir Richard Lea maſter maſon, and maſter of the pioneers in Scotland. Henry gave him [*] the manor of Sopewell in Hertfordſhire, and he himſelf beſtowed a brazen font on the church of Verulam, or St. Alban's, within a mile of which place out of the ruins of the abbey he built a ſeat called Lees-place. The font was taken in the Scottiſh wars, and had ſerved for the chriſtening of the royal children of that kingdom. A pompous inſcription [†] was engraved on it by the donor [‡]; but the font was ſtolen in the civil wars.

Hector Aſheley appears, by one of the office-books that I have quoted, to have been much employed by Henry in his buildings, but whether as architect or only ſupervifor is not clear. In the ſpace of three years were paid to him on account of buildings at Hunſdon-houſe above nineteen hundred pounds.

CHAP. VI.

State of Painting under EDWARD VI. *and* MARY.

UNDER a minor prince, and amidſt a ſtruggle of religions, we are not likely to meet with much account of the arts. Nobody was at leiſure to mind or record them. Yet the ſeeds ſown by Henry were not eradicated; Holbein was ſtill alive. We have ſeen that he was choſen to celebrate the inſtitution of Bridewell. He drew the young king more than once after he came to the crown.

Among the ſtores of old pictures at Somerſet-houſe was one, painted on a long

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[*] Chauncy's Hertfordſhire, p. 461, where he is called ſir Richard à Leigh.

[†] See it in Camden's Britannia, p. 355, vol. i. edit. 1722.

[‡] Nicholas Stone ſen. the ſtatuary and maſter maſon, had a portrait of this ſir Richard Lee, whom he much eſteemed. It was painted on board about a foot high, his ſword by his ſide. It came afterwards to one whom Vertue calls Old Stoakes, and he gave it to —— Jackſon, maſter maſon, lately dead.

long board, repreſenting the head of Edward VI. to be diſcerned only by the reflection of a cylindric mirrour. On the ſide of the head was a landſcape, not ill done. On the frame was written Gulielmus pinxit. This was probably

MARC WILLEMS,

who was born at Antwerp about 1527, and was ſcholar of Michael Coxie. He was reckoned to ſurpaſs his cotemporaries in his manner and facility of compoſing. This picture is the ſole evidence of his having been in England: in his own country he painted the decollation of St. John, ſtill extant in the church of St. Rombout, for which too he drew the ſtory of Judith and Holofernes. When Philip II. made his public entry into Mechlin in 1549, Willems was employed to paint a triumphal arch, on which he repreſented the hiſtory of Dido. He made deſigns for moſt of the painters, glaſs-painters and arras-makers of his time, and died lamented in 1561*.

Another picture of Edward VI. was in the collection of Charles I. painted by Hans Hueet, of whom nothing elſe is known. It was ſold for 20l. in the Civil War.

There was another painter who lived at this time, of whom Vertue found an account in a MS. of Nicholas Hilliard, but never diſcovered any of his works. As this perſon is ſo much commended by a brother artiſt, one may believe he had merit; and as the teſtimony may lead to farther inveſtigation, I ſhall give the extract in the author's own words:

"Neverthelefs, if a man be ſo induced by nature, and live in time of trouble and under a government wherein arts be not eſteemed, and himſelf but of ſmall means, woe be unto him, as unto an untimely birth! for, of my own knowledge, it hath made poor men poorer, as amongſt others many, that moſt rare Engliſh drawer of ſtory works in black and white

JOHN BOSSAM,

one for his ſkill worthy to have been ſerjeant-painter to any king or emperor, whoſe works in that kind are comparable with the beſt whatſoever in cloth, and in diſtemper-colours for black and white; who being very poor, and belike wanting to buy fairer colours, wrought therefore for the moſt part in white and black; and growing yet poorer by charge of children, &c. gave painting clean over: but being a very fair-conditioned, zealous and godly perſon, grew into a love of God's divine ſervice upon the liberty of the goſpel at the coming in of queen Elizabeth, and became a reading miniſter; only unfortunate, becauſe he was Engliſh born, for even the ſtrangers [*] would otherwiſe have ſet him up."

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* See Deſcamps and Sandrart.

and

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The protector was magnificent, and, had he lived to complete Somerſet-houſe, would probably have called in the aſſiſtance of thoſe artiſts whoſe works are the nobleſt furniture. I have already mentioned his portrait by Holbein. His ambitious ducheſs Anne Stanhope and her ſon are preſerved in a ſmall piece [†] of oil-colours at Petworth; but I know not who the painter was, nor of the portrait of the protector's brother, admiral Seymour, at Longleat. A miniature of the ſame perſon is in the poſſeſſion of Mrs. George Grenville. Of the admiral's creature ſir William Sherrington there are two or three pictures extant; one, among Holbein's drawings at Kenſington. This man was maſter of the mint, and was convicted by his own confeſſion of great frauds [‡]. He put the mint of Briſtol into the hands of the admiral, who was to take thence 10,000*l.* per month for his rebellious purpoſes. Yet Sherrington was pardoned and reſtored. It has never been obſerved, but I ſuppoſe the lightneſs which is remarked in the coins of Edward VI. was owing to the embezzlements of this perſon.

Now I am mentioning the Mint, I ſhall take notice that among the patent-rolls is a grant in the 6th of Edward to Antony Deric of the office of capital ſculptor of the monies in the Tower of London; and at the end of the ſame year John Brown is appointed, during pleaſure, ſurveyor of the coins. Clement Adams has a grant to inſtruct the king's henchmen or pages; an office he retained under queen Elizabeth. In Hackluyt's Voyages [§], that of Richard Chanceler to Cathay is ſaid to be written in Latin by that learned young man Clement Adams.

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[*] King Philip and the Spaniards.

[†] There is a head of her too at Sion, and Mr. Bateman has given me another in ſmall, with a portrait of the protector in her hand; painted probably after his death.

[‡] Strype's Memorials, vol. ii. p. 123.

[§] Page 270.

Of the protector's rival, Dudley duke of Northumberland, there is a good head in the chamber at Knowle, where there are ſo many curious portraits, ſuppoſed to have been aſſembled by the treaſurer Buckhurſt.

Another perſon of ſome note in this reign was ſir John Godſalve, created knight of the carpet at the king's coronation [*]; and commiſſioner of viſitation the ſame year [†]; and in the third year comptroller of the mint. His portrait is in the cloſet at Kenſington, and Vertue mentions another in miniature, drawn by John Betts [‡] (who he ſays was an eſteemed painter in the reign of queen Elizabeth). On this picture was written, Captum in caſtris ad Boloniam 1540; with his arms, party per pale gules and azure, on a feſs wavy argent, between three croſlets pattee, or, as many creſcents ſable. The knight was drawn with a ſpear and ſhield. This picture belonged to Chriſtopher Godſalve, clerk of the victualling-office in the reign of Charles I. in whoſe cauſe he loſt 7,000*l.* and was near being hanged. He was employed by Charles II. in the navy-office, and lived to 1694.

Guillim Stretes was painter to king Edward; in 1551 "he had paid him," ſays Strype [§], "fifty marks for recompence of three great tables made by the ſaid Guillim, whereof two were the pictures of his highneſs, ſent to ſir Thomas Hoby, and ſir John Maſon (ambaſſadors abroad); the third a picture of the late earl of Surrey attainted, and by the council's commandment fetched from the ſaid Guillim's houſe." The peculiarity of theſe laſt words induces me to think that I have diſcovered this very picture. In my father's collection was a very large piece repreſenting that unfortunate lord, at whole length, leaning on a broken column, with this motto, Sat ſupereſt, and other devices, particularly the arms of England, one of the articles of his impeachment, and only the initial letters of his name. This was evidently painted after his death; and as his father was ſtill detained in priſon during the whole reign of Edward, it cannot be probable that a portrait of the ſon, with ſuch marks of honour, ſhould be drawn by order of the court. On the contrary, its *being fetched from Guillim's houſe by the council's commandment*, ſeems to imply that it was ſeized by their order. It is now in the poſſeſſion of his grace the duke of Norfolk.

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[*] See Strype.

[†] Heylin.

[‡] Vertue ſays that Betts learned of Hilliard.

[§] Vol. ii. p. 494.

Architecture preſerved in this reign the footing it had acquired under the laſt king. Somerſet-houſe is a compound of Grecian and Gothic. It was built on the ſcite of Cheſter inn, where the ancient poet Occleve formerly lived. As the penſion to John of Padua was renewed in the third of this king, one may ſuppoſe that he owed it to the protector, and was the architect of this palace. In the ſame ſtyle, and dating its origin from the ſame power, as Somerſet-houſe, is Longleat, though not begun till 1567. It was built by ſir John Thynne, a principal officer to the protector.

1553. The reign of Mary, though ſhorter even than that of her brother, makes a much more conſiderable figure in the annals of painting. It was diſtinguiſhed by more good painters than one; the principal was

Sir ANTONIO MORE.

He was a native of Utrecht, and ſcholar of John Schorel *, but ſeems to have ſtudied the manner of Holbein, to which he approached nearer than to the freedom of deſign in the works of the great maſters, that he ſaw at Rome. Like Holbein he was a cloſe imitator of nature, but did not arrive at his extreme delicacy of finiſhing; on the contrary, Antonio ſometimes ſtruck into a bold and maſculine ſtyle, with a good knowledge of the chiaro ſcuro. In 1522 he drew Philip II. and was recommended by cardinal Granvelle to Charles V. who ſent him to Portugal, where he painted John III. the king, Catherine of Auſtria his queen, and the infanta Mary firſt wife of Philip. For theſe three pictures he received ſix hundred ducats, beſides a gold chain of one thouſand florins, and other preſents. He had one hundred ducats † for his common portraits. But ſtill ampler rewards were beſtowed on him when ſent into England, to draw the picture of queen Mary ‡, the intended bride of Philip. They gave him one hundred pounds, a gold chain, and a penſion of one hundred pounds a quarter as painter to their majeſties. He made various portraits of the queen §; one was ſent by cardinal Granvelle to the emperor, who

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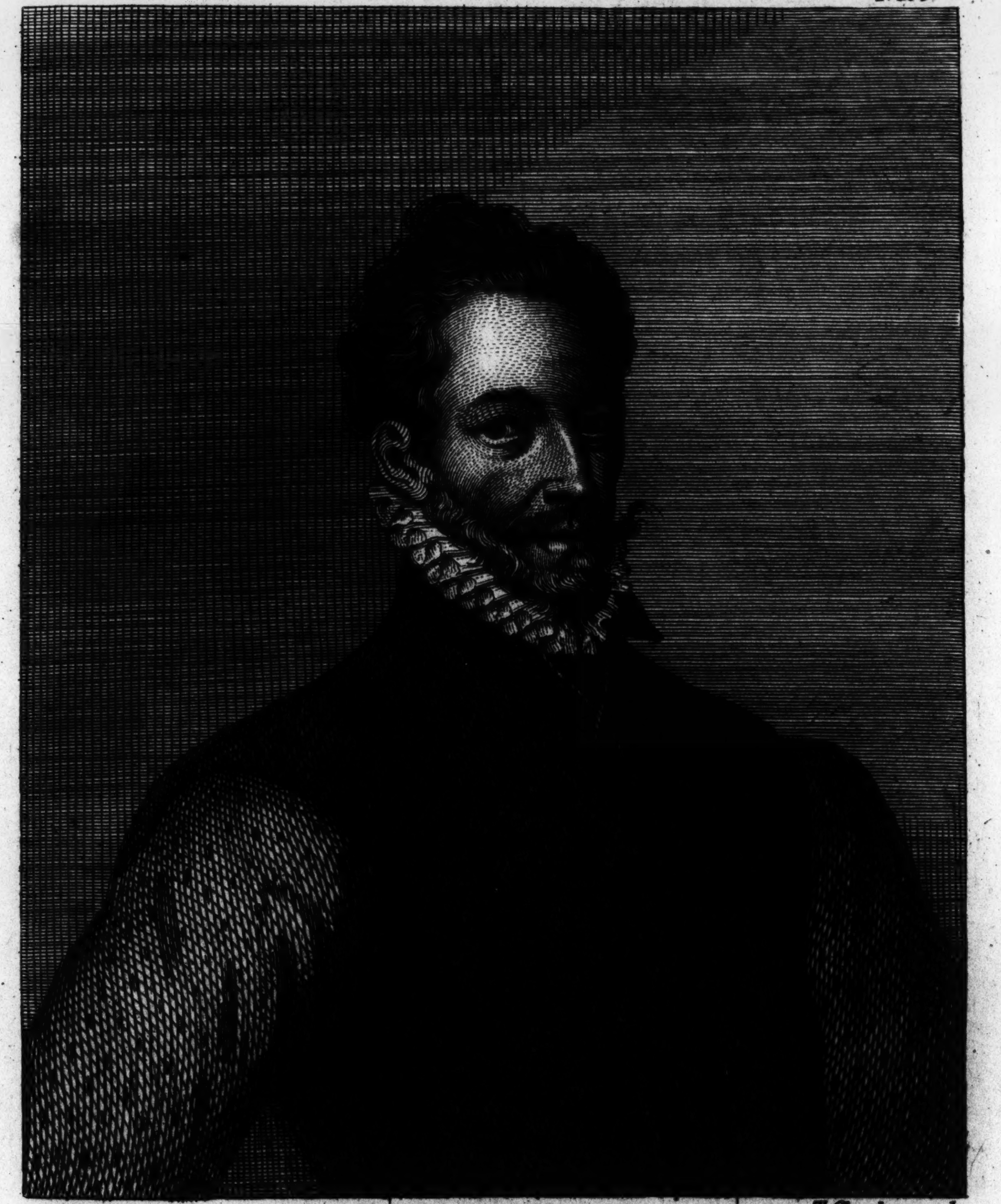
* Schorel was ſcholar of Mabuſe, and was a poet, muſician and orator. See an account of him in Sandrart, p. 235.

† Titian himſelf had but one hundred pieces of gold. See Sandrart, p. 224.

‡ Sandrart ſays ſhe was very handſome. It is certain that the drawing of her (when about ſixteen) by Holbein at Kenſington is not diſagreeable, though her later pictures have all a ſtern hard-favoured countenance.

§ In king Charles's collection was a miniature in oil of this queen by Antonio More, painted on a round

P. 206.



T. Chambars sculp.

SR. ANTONIO MORE.

who ordered two hundred florins to Antonio. He remained in England during the reign of Mary, and was much employed; but having neglected, as is frequent, to write the names on the portraits he drew, moſt of them have loſt part of their value, by our ignorance of the perſons repreſented. The pooreſt performers have it in their power to add ſo much merit to their works, as can be conferred by identifying the ſubjects; which would be a little reparation to the curious world, though ſome families ſhould miſs imaginary anceſtors.

On the death of the queen, More followed Philip [and probably his religion *] into Spain, where he was indulged in ſo much familiarity, that one day the king ſlapping him pretty roughly on the ſhoulder, More returned the ſport with his handſtick: a ſtrange liberty to be taken with a Spaniſh monarch, and with ſuch a monarch! His biographer gives but an awkward account of the ſequel; and I repeat it as I find it. A grandee interpoſed for his pardon, and he was permitted to retire to the Netherlands, but under promiſe of returning again to Spain. I ſhould rather ſuppoſe that he was promiſed to have leave to return thither, after a temporary baniſhment; and this ſuppoſition is the more likely, as Philip, for once forgetting majeſty in his love of the arts, diſpatched a meſſenger to recall him before he had finiſhed his journey. But the painter, ſenſible of the danger he had eſcaped, modeſtly excuſed himſelf: and yet, ſays the ſtory, the king beſtowed noble preſents and places on his children. At Utrecht Antonio found the duke of Alva, and was employed by him to draw ſeveral of his miſtreſſes, and was made receiver of the revenues of Weſt-Flanders; a preferment, with which, they ſay, he was ſo elated, that he burned his eaſel, and gave away his painting tools.

More was a man of a ſtately and handſome preſence; and often went to Bruſſels, where he lived magnificently. He died at Antwerp in 1575 in the 56th year of his age.

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a round gold plate, in blue flowered velvet and gold tiſſue with ſleeves of fur, two red roſes and a pair of gloves in her hand; the very ſame dreſs of her picture at the duke of Bedford's at Woburn. The miniature was a preſent to the king from the earl of Suffolk.

* He was ſuſpected by the Inquiſition of making uſe of his intereſt with the king in favour of his countrymen, ſays Sandrart. This might be meant either of their religious or political principles. But ſure the inquiſitors knew Philip too well to be apprehenſive of his liſtening to any inſinuations of tenderneſs on either head.

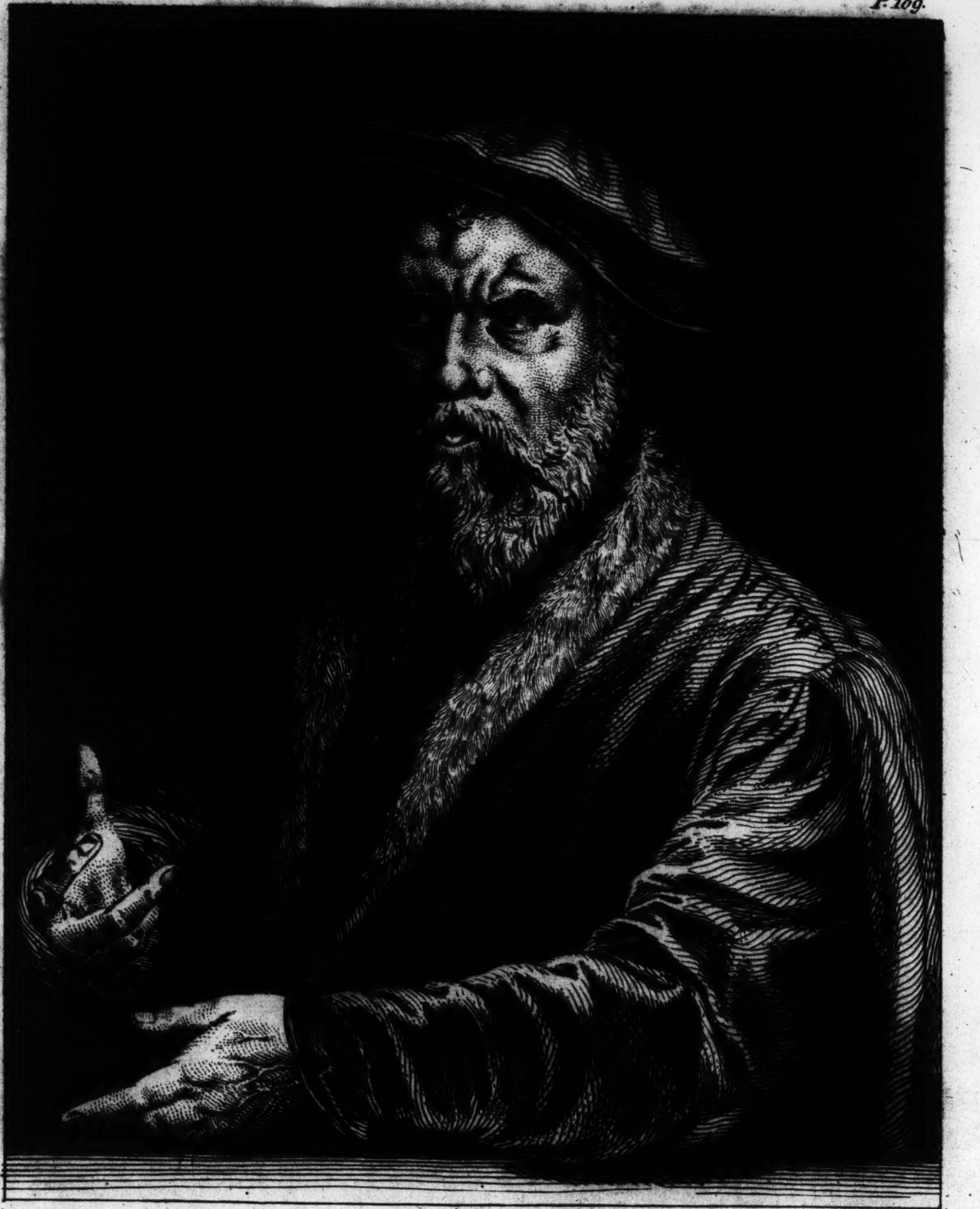
His portrait, painted by himſelf, is in the chamber of painters at Florence; with which the great duke, who bought it, was ſo pleaſed, that he ordered a cartel with ſome Greek verſes, written by Antonio Maria Salvini, his Greek profeſſor, to be affixed to the frame. Salvini tranſlated them into Italian and into the following Latin,

Papæ! eſt imago cujus,
Qui Zeuxin atque Apellem,
Veterumque quot fuere,
Recentiumque quot ſunt,
Genus arte vicit omne!
Viden' ut ſuam ipſe pinxit
Propriâ manu figuram;
Chalybis quidem nitenti
Speculo ſe ipſe cernens.
Manus O! potens magiſtri!
Nam pſeudo-morus iſte
Fors, More, vel loquetur.

Another picture of himſelf, and one of his wife, were in the collection of ſir Peter Lely. More's was three feet eight inches high, by two feet nine wide. King Charles had five pictures painted by this maſter; and the duke of Buckingham had a portrait of a man by him. See his catalogue, p. 18. A print of him in profile was publiſhed by Hondius, and a medal ſtruck of him in Italy with this legend, Ant. More, pictor tranſmontanus. At what time or where he was knighted is uncertain. He painted his maſter John Schorel in 1560. Several of his works are or were at ſir Philip Sydenham's at Brympton in Somerſetſhire. A very good portrait of ſir Thomas Greſham is at Houghton. I have a miniature by him, called Thomas duke of Norfolk, engraved among the illuſtrious heads: it belonged to Richardſon the painter, and came out of the Arundelian collection; and a half length of a lady in black with a gold chain about her waiſt, which is mentioned in the catalogue of pictures of James II. and by that of Charles I. appears [*] to be Margaret of Valois, ſiſter of Henry II. of France, and ducheſs of Savoy, at the tournament for whoſe wedding that monarch was killed. Lady Elizabeth Germayn has

[*] See p. 108, N° 7.

P. 109.



J. Miller sculp.

Joas Van Cleeve.

the portrait of Anne daughter of Francis earl of Bedford and wife of Ambroſe earl of Warwick.

At Newſtede abbey in Nottinghamſhire, the beautiful ſeat of the lord Byron, where are the moſt perfect remains of an ancient convent, is an admirable portrait, painted as I believe by this maſter, and worthy of Holbein. It is a half length of a fat man with a beard, on a light greeniſh ground. His arms are, three roſes, the middle one higheſt, on a field argent; in baſe, ſomething like a green hill: theſe arms are repeated on his ring, and over them, J. N. æt. 1557. As this bearing is evidently foreign, I ſuppoſe the portrait repreſents one of the family of Numigen. Nicholas Byron married Sophia, daughter of Lambert Charles of Numigen *.

But More did not always confine himſelf to portraits. He painted ſeveral hiſtoric pieces, particularly one much eſteemed of the reſurrection of Chriſt with two angels; and another of Peter and Paul. A painter, who afterwards ſold it to the prince of Condé, got a great deal of money by ſhowing it at the foire St. Germain.

He made a fine copy of Titian's Danaë for the king; and left unfiniſhed the Circumciſion, deſigned for the altar in the church of our Lady at Antwerp.

In the catalogue of pictures at the palais roial is a portrait ſaid to be of Grotius by Antonio More, who was dead above twenty years before Grotius was born.

Another performer in this reign was

JOAS VAN CLEEVE,

or Sotto Cleeſe, an induſtrious painter of Antwerp: his colouring was good, and his figures fleſhy and round; but before he arrived at the perfection he might have attained, his head was turned with vanity; a misfortune not uncommon to the profeſſion, who living ſecluded from the world, and ſeeing little but their own creation riſing around them, grow intoxicated with the magic of their own performances. Cleeve came to England, expecting great prices for his pictures from king Philip, who was making a collection; but, unluckily, ſome

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* Thoroton's Nottinghamſhire, p. 261.

of the works of Titian arrived at the ſame time. Cleeve begged the recommendation of ſir Antonio More, his countryman; but Philip was too much charmed with the beauties of the Venetian maſter, and overlooked the labours of the Fleming. This neglect completed his phrenſy, the ſtorm of which firſt vented itſelf on ſir Antonio. Cleeve abuſed him, undervaluing his works, and bidding him return to Utrecht and keep his wife from the canons. At laſt the poor man grew quite frantic, painted his own clothes, and ſpoiled his own pictures, till they were obliged to confine him; in which wretched condition he probably died. He had a ſon that followed his profeſſion, and was, it is ſaid, no deſpicable performer.

Of Joas there is a print with this legend, Vivebat Antwerpiæ in patriâ 1544. Another inſcribed, Juſto Clivenſi, Antwerpiano pictori. The original painted by himſelf with a black cap and furred gown, upon a greeniſh ground, and a portrait of his wife, were purchaſed by king Charles I.*, who had alſo of this maſter a picture of Mars and Venus †.

James II. had of his painting, the Judgment of Paris ‡, and the birth of Chriſt with angels §. The duke of Buckingham had a portrait of a man, and ſir Peter Lely a bacchanalian two feet one inch wide, by three feet four inches high.

Vertue found grants in this reign to another painter, who, it ſeems, had been in the ſervice too of Henry and Edward. His name was *Nicholas Lyſard*; he had a penſion for life of ten pounds a year, and the ſame fee charged on the cuſtoms, as had been granted to the ſerjeant-painters John Brown and Andrew Wright.—Of Lyſard I find no farther mention, but that in a roll of queen Elizabeth's new-year's gifts he preſents her with a table painted of the hiſtory of Ahaſuerus, and her majeſty gives him one gilt creuſe and cover. This was in the firſt year of her reign. He died in her ſervice 1570. In the regiſter of St. Martin's is this entry, "April 5, buried Nicholas Lyzard ſerjeant-painter unto the queen's majeſtie."

There was in this reign another perſon too illuſtrious a lover and even prac-

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* See his catalogue, p. 153. Cleeve's portrait is ſtill in the lower apartment at Kenſington.

† Mentioned in a MS. catalogue.

‡ See his catalogue, Nº 540 and 830.

§ See his catalogue, p. 18.

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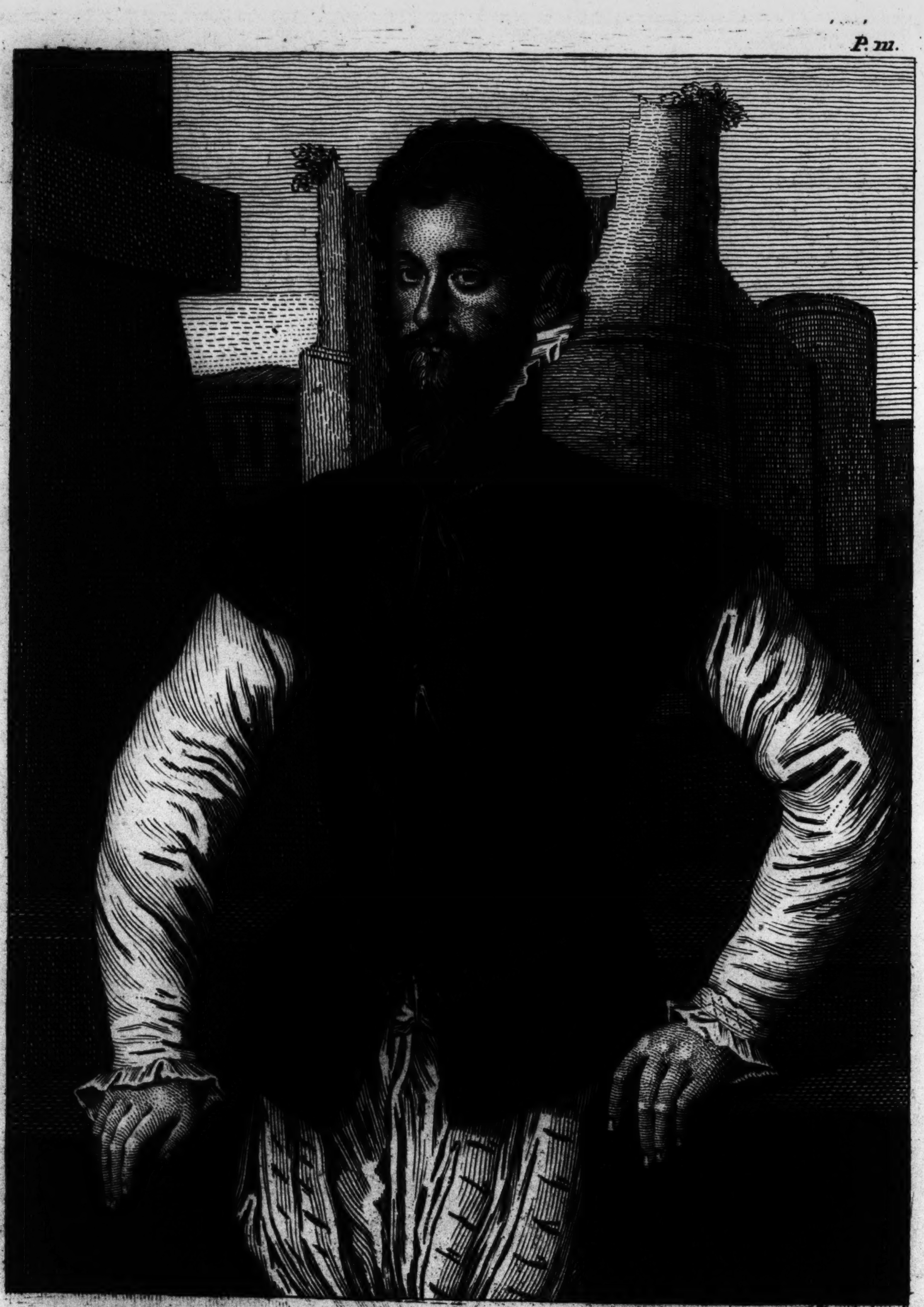
P. III.



T. Chambars sculp.

EDWARD COURTNEY Earl of DEVONSHIRE.

From an Original by S.r Antonio More, at the Duke of Bedford's at Woburn.

En! Puer ac insons, et adhuc juvenilibus annis,
Annos bis septem carcere clausus eram.

Me Pater his tenuit vinclis, quæ Filia solvit;
Sors mea sic tandem vertitur à Superis.

tiſer of the art to be omitted, though I find no mention of him in Vertue's MSS. This was

EDWARD COURTENEY,

The laſt earl of Devonſhire *,

the comelineſs of whoſe perſon was very near raiſing him to that throne, for nearneſs to which in blood he was a priſoner from ten years old; and from that time to thirty, when he died, he ſcarce enjoyed two years of liberty. It was a happineſs peculiar to him to be able to amuſe himſelf with drawing †, in an age in which there were ſo many priſoners and ſo few reſources; and it gives one very favourable ideas of his being naturally accompliſhed, of a ſpirit not eaſily to be depreſſed, when we find that queen Mary no ſooner delivered him from his captivity than ſhe wiſhed to marry him; and that he, conſcious of his great blood and yet void of intereſted ambition, declined a crown, and preferred the younger ſiſter, the princeſs Elizabeth. For this partiality, and on the riſing of the Carews in Devonſhire who were flattered with the hopes of this match, the princeſs and he were committed to the Tower, and accuſed by Wyat as his accomplices. Our hiſtorians ‡ all reject this accuſation, and declare that Wyat cleared him at his death; and indeed the earl's gratitude would not have been very ſhining, had he plotted to dethrone a princeſs who had delivered him from a priſon and offered him a throne. The Engliſh, who could not avoid feeling partiality to this young prince, were pleaſed with king Philip, to whoſe interceſſion they aſcribed the ſecond releaſe of the earl, as well as the ſafety of the lady Elizabeth. Courteney aſked leave to travel, and died at Padua, not without ſuſpicion of poiſon; which ſeems more probable than thoſe rumours generally are, as he was ſuſpected of being a Lutheran, and as his epitaph §, written in defence of the Spaniards, formally declares that he owed his death to affecting the kingdom, and to his ambition of marrying

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* When queen Mary releaſed him, ſhe reſtored him too to the marquiſate of Exeter, though that title is omitted by all our hiſtorians when they mention him.

† My authority is Strype, who produces undoubted authority for his aſſertion, having given us the oration pronounced at his funeral by ſir Thomas Wilſon, afterwards ſecretary of ſtate. Beſides his progreſs in philoſophy, mathematics, muſic, and the French, Spaniſh, and Italian languages, ſir Thomas adds, "Tanta etiam expingendarum effigierum cupiditate ardebat, ut facile et laudabiliter cujuſcumque imaginem in tabula exprimeret." See Strype's Memorials, vol. iii. p. 339, and appendix, p. 192.

‡ See Holingſhed, Heylin, and Burnet.

§ See it at length in the Genealogical Hiſtory of the Noble Houſe of Courtenay by Edward Cleaveland, fol. 1735, p. 261.

the queen; the laſt of which aſſertions at leaſt is a falſehood, and might be a blunder, confounding the queen and princeſs. After his death one Cleybery was executed for pretending to be this earl, and thence endeavouring to raiſe commotions.

There is a very good portrait of him at the duke of Bedford's at Woburn, painted, I ſhould think, by ſir Antonio More; on the back ground, a ruined tower.

CHAP. VII.

Painters in the Reign of Queen ELIZABETH.

THE long and remarkable reign of this princeſs could not but furniſh many opportunities to artiſts of ſignalizing themſelves. There is no evidence that Elizabeth had much taſte for painting; but ſhe loved pictures of herſelf. In them ſhe could appear really handſome; and yet, to do the profeſſion juſtice, they ſeem to have flattered her the leaſt of all her dependents: there is not a ſingle portrait of her that one can call beautiful. The profuſion of ornaments with which they are loaded, are marks of her continual fondneſs for dreſs, while they entirely exclude all grace, and leave no more room for a painter's genius than if he had been employed to copy an Indian idol, totally compoſed of hands and necklaces. A pale Roman noſe, a head of hair loaded with crowns and powdered with diamonds, a vaſt ruff, a vaſter fardingale and a buſhel of pearls are the features by which every body knows at once the pictures of queen Elizabeth [*]. Beſides many of her majeſty, we are ſo lucky as to poſſeſs the portraits of almoſt all the great men

of

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[*] It is obſervable that her majeſty thought enormity of dreſs a royal prerogative; for on the 12th of February 1579 an order was made in the Star-chamber, "that no perſon ſhould uſe or wear exceſſive long cloaks, (this might proceed from apprehenſion of their concealing arms under them) as of late be uſed, and before two years paſt hath not been uſed in this realm; no perſons to wear ſuch great ruffes about their necks; to be left off ſuch monſtrous undecent attyring." Alſo another againſt wearing any ſword rapier, that ſhall paſſe the length of one

yard

of her reign; and though the generality of painters at that time were not equal to the ſubjects on which they were employed, yet they were cloſe imitators of nature, and have perhaps tranſmitted more faithful repreſentations, than we could have expected from men of brighter imagination. The firſt painter who ſeems to have made any figure in this reign, was

LUCAS DE HEERE,

born at Ghent in 1534, of a family peculiarly addicted to the arts. John his father was a good ſtatuary and architect: Anne Smitter his mother painted in miniature, and with ſuch diminutive neatneſs, that ſhe executed a landſcape with a windmill, millers, a cart and horſe and paſſengers; and half a grain of corn would cover the whole compoſition. The father went often to Namur and Dinant, where the ſun copied ruins and caſtles; but he ſoon learned of a better maſter, Francis Floris, under whom Lucas improved much, and drew many deſigns (which paſſed for his maſter's) for tapeſtry and glaſs-painters. From Ghent he went to France, and was employed by the queen and queen-mother in making drawings for tapeſtry; and reſiding ſome time at Fontainbleau, where he married Eleanor Carboniere, he contracted a taſte for the antique by ſeeing the ſtatues there: an inclination he ſhowed leſs by his own works, than by making a collection of bronzes and medals. He returned to Ghent, where he drew the count de Vaken, his lady and their jeſter, and painted two or three churches; in St. Peter's, the ſhutters of an altar-piece, in which he repreſented the Lord's ſupper, much admired for the draperies of the apoſtles. In St. John's church he painted an altar-piece of the Reſurrection, and on the doors of it, Chriſt and the diſciples at Emaus, and his apparition in the garden.

yard and half a quarter in the blade, nor dagger above twelve inches in the blade at moſt. In her father's time, who dictated in every thing from religion to faſhions, an act of parliament was paſſed in his twenty-fourth year againſt inordinate uſe of apparel, directing that no one ſhould wear on his apparel any cloth of gold, ſilver or tinſel, ſatyn, ſilk, or cloth mixed with gold or ſilver, any ſables, velvet, furrs, embroidery, velvet in gowns or outermoſt garments, EXCEPT PERSONS OF DISTINCTION, dukes, marquiſſes, earls, barons and knights of the order, barons' ſons, knights or ſuch that may diſpend 250*l.* per ann. This act was renewed in the ſecond of Elizabeth. Edward VI. carried this reſtraint ſtill farther: in heads of a bill drawn up with his own hand 1551 (though it never paſſed into a law), no one who had leſs than 100*l.* a year for life, or gentlemen, the king's ſworn ſervants, was to wear ſatten, damaſk, oſtrich-feathers, or furrs of conies; none not worth 200*l.* or 20*l.* in living certain, to wear chamblet: no ſerving-man, under the degree of a gentleman, to wear any furr, ſave lamb; nor cloth above ten ſhillings the yard.

Lucas was not only a painter, but a poet. He wrote the Orchard of Poeſie; and tranſlated, from the French of Marot, the Temple of Cupid, and other pieces. He had begun the lives of the Flemiſh painters in verſe. Carl Vermander his ſcholar, who has given the lives of thoſe maſters, learned many anecdotes of our Engliſh painters from Lucas.

At what time the latter arrived in England is not certain: nor were his works at all known here, till the indefatigable induſtry of Mr. Vertue diſcovered ſeveral of them.

1. The firſt of theſe was a portrait of ſir William Sidney, grandfather of ſir Philip; but as ſir William died in 1553 at the age of 72, when Lucas de Heere was but nineteen, it is not probable that ſir William was abroad after that young man was in repute enough to draw his picture; and it is leſs probable that he had been in France, had married, and arrived here by the age of nineteen. This picture, which Vertue found at Penſhurſt, was in all likelihood a copy.

2. The next was a portrait of Henry lord Maltravers, eldeſt ſon of Henry Fitzalan earl of Arundel, dated 1557, the year before the acceſſion of queen Elizabeth; but as this young lord died at Bruſſels, it is probable that De Heere drew his picture there, and that very acquaintance might have been a recommendation of Lucas to England.

3. The third is a picture in my poſſeſſion, well known by the print Vertue made from it. It contains the portraits of Frances ducheſs of Suffolk, mother of lady Jane Grey, and her ſecond huſband Adrian Stoke. Their ages, and De Heere's mark HE are on the picture, which is in perfect preſervation, the colouring of the heads clear, and with great nature, and the draperies, which are black with furs and jewels, highly finiſhed and round, though the manner of the whole is a little ſtiff. This picture was in the collection of lord Oxford. There is a tradition, that when this great lady made this ſecond match with a young fellow who was only maſter of her horſe, queen Elizabeth ſaid, "What! has ſhe married her horſe-keeper?"—"Yes, madam," replied my lord Burleigh, "and ſhe ſays your majeſty would like to do ſo too."—Leiceſter was maſter of the horſe. The date on this picture is 1559.

4. Lord Darnley, huſband of Mary queen of Scots, and his brother Charles

Stuart, a boy, afterwards father of the lady Arabella. There are two of theſe; one as large as life, in the room going into the king's cloſet at St. James's; the other ſmall, and neatly finiſhed, in the private apartments below ſtairs at Hampton-court. The date 1569.

5. The next is a very remarkable picture on board at Kenſington: Queen Elizabeth richly dreſt, with her crown, ſceptre, and globe, is coming out of a palace with two female attendants. Juno, Pallas, and Minerva ſeem flying before her; Juno drops her ſceptre, and Venus her roſes; Cupid flings away his bow and arrows, and clings to his mother. On the old frame remain theſe lines, probably written by the painter himſelf, who, we have ſeen, dabbled in poetry too:

Juno potens ſceptris, et mentis acumine Pallas,
Et roſeo Veneris fulget in ore decor:
Adfuit Elizabeth; Juno perculſa refugit;
Obſtupuit Pallas, erubuitque Venus.

To have completed the flattery, he ſhould have made Juno or Venus reſemble the queen of Scots, and not ſo handſome as Elizabeth, who would not have bluſhed like the laſt goddeſs *.

6. There is a ſmall whole length of queen Elizabeth by De Heere at Welbec: on the back ground, a view of the old fabric at Wanſtead.

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* Another curious picture painted about the ſame time, I know not by what hand, was in the collection of James Weſt, eſq. It repreſents Henry VIII. ſitting under a canopy ſupported by pillars, and delivering the ſword to prince Edward. On the right hand of the king ſtand Philip and Mary; Mars is coming in behind them. Queen Elizabeth, too large in proportion to the reſt, ſtands foreward on the other ſide, and leads Peace and Plenty, whoſe faces are ſaid to be portraits of the counteſſes of Shrewſbury and Saliſbury; but the latter muſt be a miſtake in the tradition, for there was no counteſs of Saliſbury at that time. Lady Shrewſbury I ſuppoſe was the famous Elizabeth of Hardwicke. Circumſcribed in golden letters on the frame are theſe lines, extremely in the ſtyle of the queen's own compoſitions:

A face of much nobility lo! in a little room,
Four States with their conditions here ſhadow'd in a ſhow;
A father more than valiant, a rare & virtuous ſon;
A daughter zealous in her kind, what elſe the world doth know;
And laſt of all a virgin queen to England's joy we ſee
Succeſſively to hold the right and virtues of the three.

And in ſmall letters on the fore-ground at bottom, theſe,

The queen to Walſingham this table ſent,
Mark of her people's and her own content.

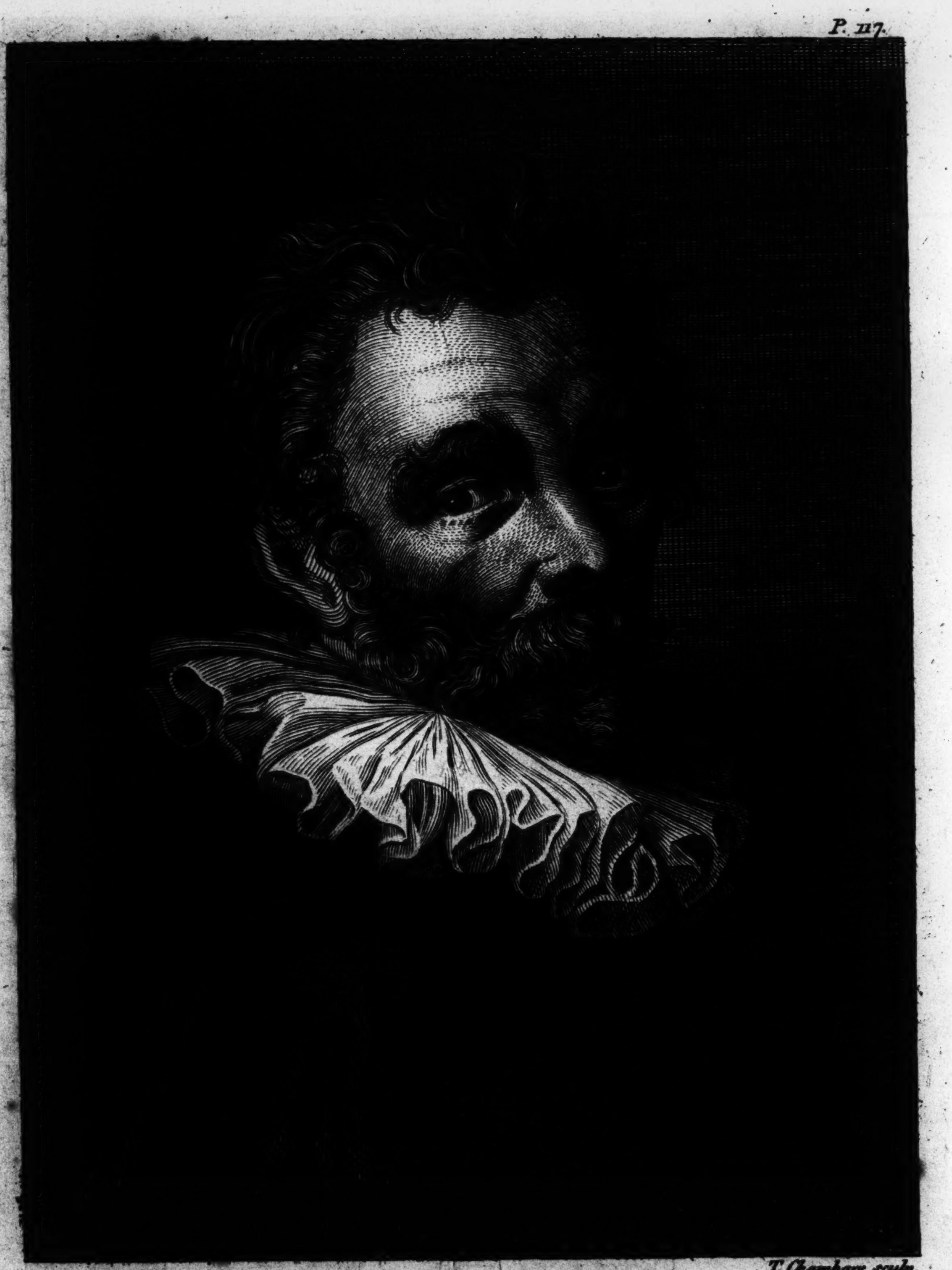
This picture was brought from Chiſlehurſt, whither it had been carried from Scadbury, the ſeats of the Walſinghams, and is now at Strawberry-hill.

7. At lord Dacre's at Belhouſe in Eſſex is one of the beſt works of this maſter; it always paſſed for Holbein's, but Vertue diſcovered it to be of De Heere, whoſe mark is ſtill diſcernible. It is the portrait of Mary Neville, daughter of George lord Abergavenny, and widow of Thomas Fienes lord Dacre, executed for an accidental murder in the reign of Henry VIII. A picture of her huſband, æt. 22, 1549, copied from a larger piece, is repreſented as hanging in the room by his wife. Her head is finely coloured.

8. The picture from whence Vertue engraved his lady Jane Grey, he thought, was drawn too by Lucas; but that is liable to the ſame objection as his painting ſir William Sidney.

Since the firſt edition of this work, I have diſcovered another conſiderable work of this maſter; it is at Longleat, and repreſents a whole family. The figures are leſs than life, and about half lengths. An elderly gentleman is at table with his wife, and another lady—probably, from the reſemblance, her ſiſter. The firſt lady has tags of a particular form, exactly like thoſe on the dreſs of my ducheſs of Suffolk, as is the colouring, though not ſo highly finiſhed; yet the heads have great nature. Before them are ſeven young children, their ages marked, which ſhow that three of them were born at a birth. They are playing with fruit, and by them are a parrot and a monkey: but the animals and fruit are much inferior to the figures. There are ſome Latin verſes in commendation of the gentleman, whoſe name or title was *Cobham*—I ſuppoſe, ſir George Brooke lord Cobham, who died in the firſt year of queen Elizabeth, leaving eight ſons and two daughters. He had been committed to the Tower by queen Mary, as privy to Wyat's rebellion. I have likewiſe found two more pieces of this maſter at Drayton, the ancient caſtle-like manſion of the Mordaunts, now of the lady Elizabeth Germain. One is a half length of Margaret Audley, ſecond wife of Thomas duke of Norfolk beheaded temp. Eliz. Her arms and titles are on the back ground: but the picture has ſuffered. The other, of the ſame ſize, is of a young nobleman, in a white ſtiff-bodied habit, black cloak and hat; he is very ſwarthy, but handſome. His age 22, 1563. This piece is finely preſerved and ſtrongly coloured. In the Life of Holbein I have mentioned the Henry VIII. at Trinity college, Cambridge, with De Heere's mark. The face has been repainted, but the reſt of the body is highly finiſhed, and does great honour to the copyiſt.

P. 117.



T. Chambars sculp.

CORNELIUS KETEL.

In 1570 Lucas was employed to paint a gallery for Edward earl of Lincoln, the lord high admiral [*]. He was to repreſent the habits of different nations. When he came to the Engliſh, he painted a naked man with cloth of different ſorts lying by him, and a pair of ſheers, as a ſatire on our fickleneſs in faſhions. This thought was borrowed from Andrew Borde, who, in his Introduction to Knowledge, to the firſt chapter prefixed a naked Engliſhman, with theſe lines,

> I am an Engliſhman, and naked I ſtand here,
> Muſing in my mind what rayment I ſhall wear [†].

Lucas de Heere returned to his own country before his death, which happened at Ghent in 1584. His mark, as above, is on moſt of his pictures. He uſed for an anagram theſe words, Schade leer u, which Sandrart ſays ſignify, Nocumenta tibi ſint documenta.

CORNELIUS KETEL[‡]

was born at Gouda in 1548, and early proſecuted his art with great ardour, under the direction of his uncle, a tolerable painter and a better ſcholar. At eighteen he went to Delft, and placed himſelf with Antony Blockland, with whom he remained a year. From thence he travelled to Fontainbleau, where he worked with great applauſe, in competition with three of his countrymen; but the court coming to Fontainbleau, they were ordered to leave the palace. Ketel went to Paris, and lodged with John de la Hame, the king's enameller, where he painted ſome hiſtories; but an edict obliging the ſubjects of the king of Spain to quit France, Ketel returned to Gouda, and remained there ſix years. The troubles in his own country continuing, and conſequently little encouragement being given to the arts, Ketel embarked in 1573 for England, and was entertained at London by a ſculptor and architect there, a friend of his uncle. Here he married a Dutch woman; and his works growing into eſteem, he was much employed by the merchants in painting portraits, but was ſeldom engaged on hiſtory, to which his inclination chiefly led him. However, having painted an allegoric piece of Strength vanquiſhed by Wiſdom, it was purchaſed by a young merchant, and preſented to ſir Chriſtopher Hatton, afterwards lord chancellor. This incident introduced Ketel to court; he drew a good whole length of ſir Chriſtopher, now at the earl of Litchfield's at Ditchley; the portrait of Edward Vere earl of Oxford, of William Herbert earl of Pembroke; of the lord admiral Lincoln, now at Woburn, and of Henry Fitzalan earl of Arundel; and of ſeveral others. At laſt, in 1578, he had the honour of painting the queen herſelf, at the requeſt of the [*] counteſs of Hertford; Elizabeth being then entertained at Hanworth by the famous Anne Stanhope, widow of the protector, and mother of the earl of Hertford, then very aged [†].

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[*] At the duke of Bedford's at Woburn are two heads of a counteſs of Lincoln and of lady Anne Ayſcough, daughter of the earl. As they are evidently painted at the ſame time, and as the daughter appears the elder perſon, there is great reaſon to believe that the counteſs was only the mother-in-law, and conſequently that this portrait repreſents the fair Geraldine, ſo much celebrated by the earl of Surrey. Her chief beauty ſeems to have been her golden hair. Theſe pictures, I ſhould think, were painted by the following maſter, Ketel, rather than by Lucas de Heere.

[†] It is not extraordinary that this witticiſm ſhould have been adopted into the lord admiral's gallery. Andrew Borde, or Andreas Perforatus, as he called himſelf, was an admired wit in the latter end of Henry VIII. to whom he was ſome time phyſician. He had been a Carthuſian, then rambled over many parts of the world, turned phyſician, and at laſt wrote againſt the marriage of prieſts; for which I conclude (though Antony Wood could not gueſs the reaſon) he was ſhut up in priſon, where ſome ſaid he poiſoned himſelf. He wrote the Introduction to Knowledge, partly in verſe and partly in proſe, and dedicated it to the lady Mary, afterwards queen. There are cuts before every chapter. Before the ſeventh is his own picture, ſtanding in a pew with a canopy over him, a gown with wide ſleeves and a chaplet of laurel. The title of the chapter is, "The ſeventh chapter ſheweth how the author of this boke had dwelt in Scotland, and did go thorow and round about Chriſtendom, and out of Chriſtendom, declaring the properties of all the regions, countries and provinces, the which he did travel thorow." He wrote beſides, the Breviary of Health; a Dietary of Health; the Merry Tales of the Mad Men of Gotham; a book extremely admired and often reprinted in that age. A right pleaſant and merry hiſtory of the Mylner of Abingdon, with his wife and his fair daughter, and of two poor Scholars of Cambridge; and other things which may be ſeen in Antony Wood, vol. i. p. 75.

[‡] See Sandrart, 272, and Carl. Vermander, from

Ketel left England in 1581, and ſettled at Amſterdam, where he painted a large picture of the trained bands with their portraits, and their captain Herman Rodenburgh Beths at their head. In this picture too he introduced his own portrait. The diſpoſition, reſemblances, and the different ſtuffs of the habits, well imitated, were much admired in this piece. It was placed in the gallery of the Mall at Amſterdam. In 1589 he undertook another picture of the ſame ſort for the company of St. Sebaſtian, in which was the portrait of their captain Didier Roſencraus. It was reckoned not inferior to the former,

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from whence Vertue collected moſt of the particulars of Ketel's life; and Deſcamps, who copied Vermander, p. 69.

[*] This I ſuppoſe was Frances Howard, ſecond wife of the earl, and ſiſter of the lord admiral Nottingham, a favourite. The earl of Hertford had been in diſgrace for his firſt marriage with the lady Catherine Grey.

[†] The ducheſs died nine years afterwards, at the age of ninety.

and was neither confuſed nor unanimated, notwithſtanding the number of portraits it contained.

In another of his works, under the figures of Chriſt and the Apoſtles, he repreſented Henry Keyſer an architect of Amſterdam, and the principal virtuoſos of that city. His beſt picture was the portrait of Simon Lack of that city; it was in the poſſeſſion of one of the ſame family at the Hague. Many of his works were carried to Dantzick.

In the duke of Buckingham's collection was a large picture by this maſter, repreſenting the Virtues and Vices. See his catal. p. 19.

But Ketel, not content with the glory he acquired by theſe performances, inſtead of aiming at greater perfection, took it into his head to make himſelf known by a method of painting entirely new. He laid aſide his bruſhes, and painted only with his fingers *, beginning with his own portrait. The whim took; he repeated the practice, and, they pretend, executed thoſe fantaſtic works with great purity and beauty of colouring. In this manner he painted two heads for the ſieur Van Os of Amſterdam: the firſt, a Democritus, was his own portrait; the other, of M. Moroſini, in the character of Heraclitus. The duc de Nemours, who was a performer himſelf, was charmed with the latter, and bought it. Another was the picture of Vincent Jacobſon, a noted wine-merchant of Amſterdam, with a glaſs of rheniſh in hishand. As his ſucceſs increaſed, ſo did his folly; his fingers appeared too eaſy tools; he undertook to paint with his feet, and his firſt eſſay he pretended to make in public on a picture of the God of Silence. That public, who began to think, like Ketel, that the more a painter was a mountebank, the greater was his merit, were ſo good as to applaud even this caprice.

Ketel, like De Heere, was a poet too, and wrote deſcriptions of ſeveral of his own works in verſe. He underſtood architecture, geometry and perſpective, and modelled in clay and wax. He was living in 1600, when Vermander wrote his account of him. Sandrart, who makes him travel to Venice and Rome, and die young, while he was employed on a picture of the king of

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* Deſcamps mentions a fine picture painted by Weenix in the ſame manner, vol. ii. p. 310. And in a ſale of pictures in Covent-garden 1729, were two heads painted by one Brandell with his thumb.

of Denmark, has confounded the maſter with the ſcholar: the latter incidents relate to Iſaac Oteryn of Copenhagen, Ketel's only diſciple.

Vermander dedicated to Ketel a diſſertation on the ſtatues of the ancients, in which he mentions the great friendſhip that had ſubſiſted between them for thirty years.

Vertue obſerved on the works of De Heere and Ketel, that thoſe of the former are generally ſmaller than the life, neater, not ſo ſtrongly coloured, and moſt commonly painted on board; thoſe of Ketel, more ſtrongly coloured and with a fuller pencil, and always as large or rather larger than nature.

The next on our liſt is a name of more note, celebrated even in the liſts of the great Italian maſters: this was

FREDERIC ZUCCHERO*,

the younger brother of Taddeo, and born like him at Vado, in the duchy of Urbino, in the year 1550. Frederic was carried by his parents to Rome, where their elder ſon was then employed; the younger improved ſo much in the ſpace of ſix years, that without his brother's aſſiſtance he painted a picture of Helicon and the Muſes for a Roman nobleman; and executed greateſt part of a chapel in which his brother was engaged. They worked for ſome time in concert; and, being at Florence, painted in four days the whole hiſtory of the Paſſion, which was beſpoken in a hurry for the decoration of a church on Eaſter Sunday. Taddeo dying at the age of thirty-ſeven, Frederic finiſhed his imperfect works, among which were the paintings at the magnificent palace then lately built at Caprarola by cardinal Farneſe. His picture in diſtemper of Calumny, borrowed from the deſcription of one painted by Apelles, was ſuppoſed a tacit ſatire on that cardinal, with whom he had quarrelled on ſome deficience of payment. Zucchero's temper ſeems by another inſtance to have been pretty ſtrongly tinctured with reſentment. While he was employed by Gregory XIII. to paint the Pauline chapel in the Vatican, he fell out with ſome of his holineſs's officers. To be revenged, he painted their portraits with ears of aſſes, and expoſed the picture publicly over the gate of St. Luke's church,

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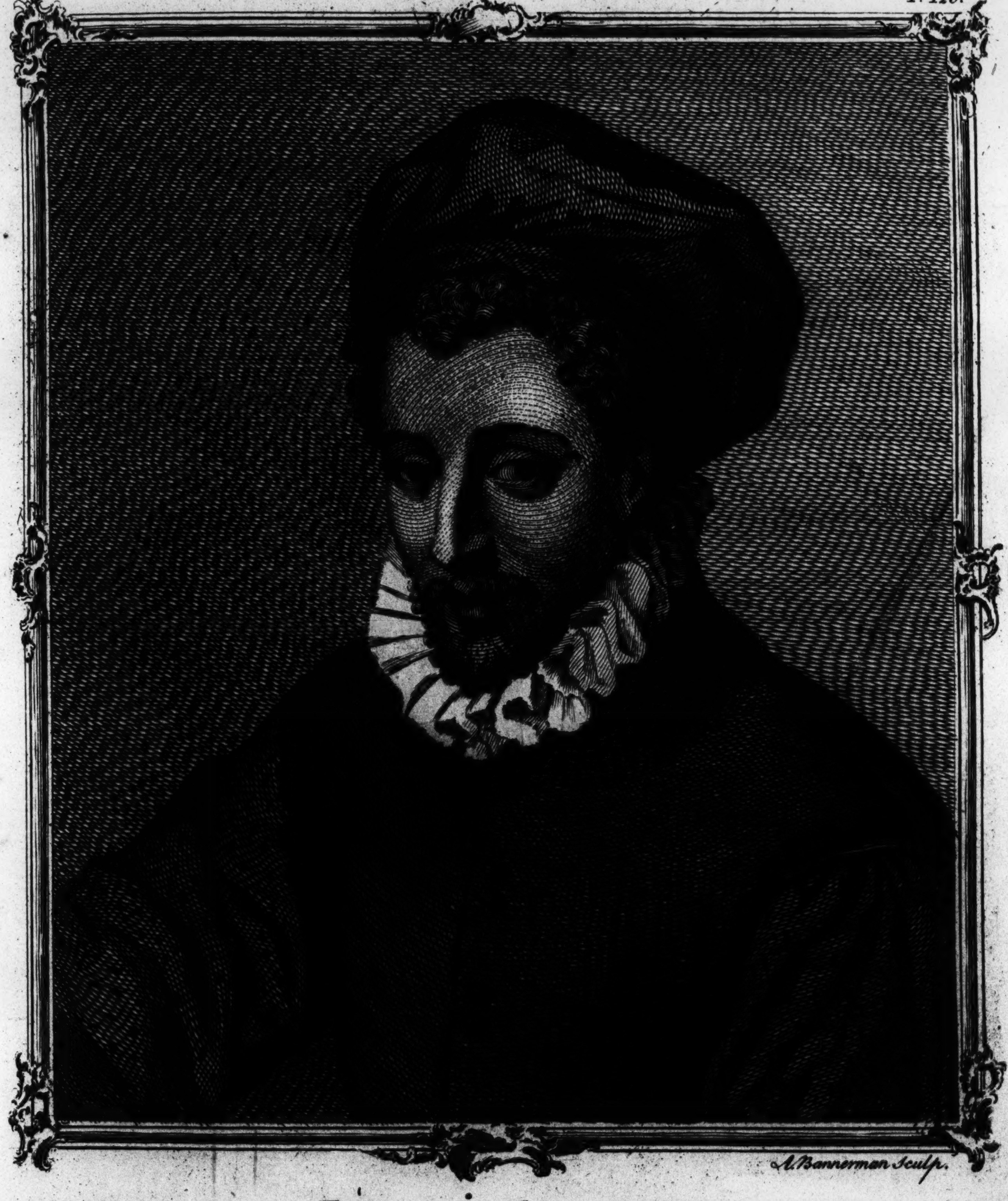
* See Sandrart, Felibien, and Baglione.

P. 120.



A. Bannerman Sculp.

FREDERIC ZUCCHERO.

church, on the feſtival of that ſaint, the patron of painters *. But for this exploit he was forced to fly from Rome; and paſſing into France, he was for ſome time employed in the ſervice of the cardinal of Lorrain. Thence he went into Flanders, and made cartoons for tapeſtry; and in the year 1574 arrived in England. The queen ſat to him for her picture; ſo did the queen of Scots, for that well-known portrait at Chiſwick, which has been engraved by Vertue. Another picture of Elizabeth, in a fantaſtic habit, ſomething like a Perſian, is in the gallery of royal perſonages at Kenſington. Melville mentions her having and wearing dreſſes of every country: in this picture too appears her romantic turn; ſhe is drawn in a foreſt, a ſtag behind her, and on a tree are inſcribed theſe mottos and verſes, which, as we know not on what occaſion the piece was painted, are not eaſily to be interpreted:

Injuſti juſta querela.

a little lower,

Mea ſic mihi.

ſtill lower,

Dolor eſt medicina *ed tori*. (ſhould be, dolori.)

on a ſcroll at bottom,

The reſtleſs ſwallow fits my reſtleſſe mind,
In ſtill revivinge, ſtill renewinge wrongs;
Her juſte complaints of cruelty unkinde
Are all the muſique that my life prolonges.
With penſive thoughts my weeping ſtag I crown,
Whoſe melancholy teares my cares expreſſe;
(i) His teares in ſylence and my ſighes unknowne
Are all the phyſicke that my harmes redreſſe.
My onely hopes was in this goodly tree,
Which I did plant in love, bring up in care,
(too) But all in vaine, for now *to* late I ſee
(ſhells) The *ſhales* be mine, the kernels others are.
My muſique may be plaintes, my muſique teares,
If this be all the fruite my love-tree beares.

Tradition gives theſe lines to Spenſer; I think we may fairly acquit him of them, and conclude they are of her majeſty's own compoſition, as they much reſemble the ſtyle of thoſe in Hentznerus, p. 66 of the Engliſh edition.

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* Verrio, quarrelling with Mrs. Marriot the houſe-keeper at Windſor, drew her picture for one of the furies. This was to gratify his own paſſion: to flatter that of the court, he has repreſented lord Shaftſbury among the demons of faction, in St. George's hall.

The portraits of ſir Nicholas Bacon at Woburn, of Charles Howard, earl of Nottingham, lord high admiral, at [*] Hampton-court, and of ſir Francis Walſingham, in my poſſeſſion, all three engraved among the illuſtrious heads; and the picture of queen Elizabeth's gigantic porter at Kenſington, were painted by Zucchero: here too he drew his own portrait, and copied the works of Holbein at the Steelyard, as I have mentioned. A chapel at Roehampton belonging to Mr. Bagnols was ſaid to be painted by him. What other works he performed here I do not find [†]; probably not many; his ſtay was not long; hiſtoric ſubjects were not in faſhion, and he was offended at our religion. He returned to Italy, and finiſhed the dome at Florence begun by Vaſari. The Pope's anger too being vaniſhed, he was re-admitted to his old employment at Rome, where he built a houſe for himſelf on the Monte di Trinita, adorned with four portals, and painted on the outſide in freſco by his own hand. On the acceſſion of Sixtus V. Zucchero was invited to Spain by Philip II. to paint the Eſcurial; but his freſcos not pleaſing, he returned to Rome, and founded the academy of painting, for which Gregory XIII. had given him a brief, and of which he was elected the firſt prince. Theſe expences however drained him ſo much, that he again quitted Rome, and went to Venice [‡] to print ſome treatiſes that he had written on painting, and ſome poems too, for Zucchero was a poet, like others of his profeſſion. From Venice he paſſed into Savoy, where he was favourably received by the duke, for whom he began to paint a gallery. Returning, he viſited Loretto, and died at Ancona in 1616, aged 66, leaving the remains of his fortune to his academy.

MARC GARRARD [§],

the ſon of a painter of the ſame names, was born at Bruges in 1561, and practiſed

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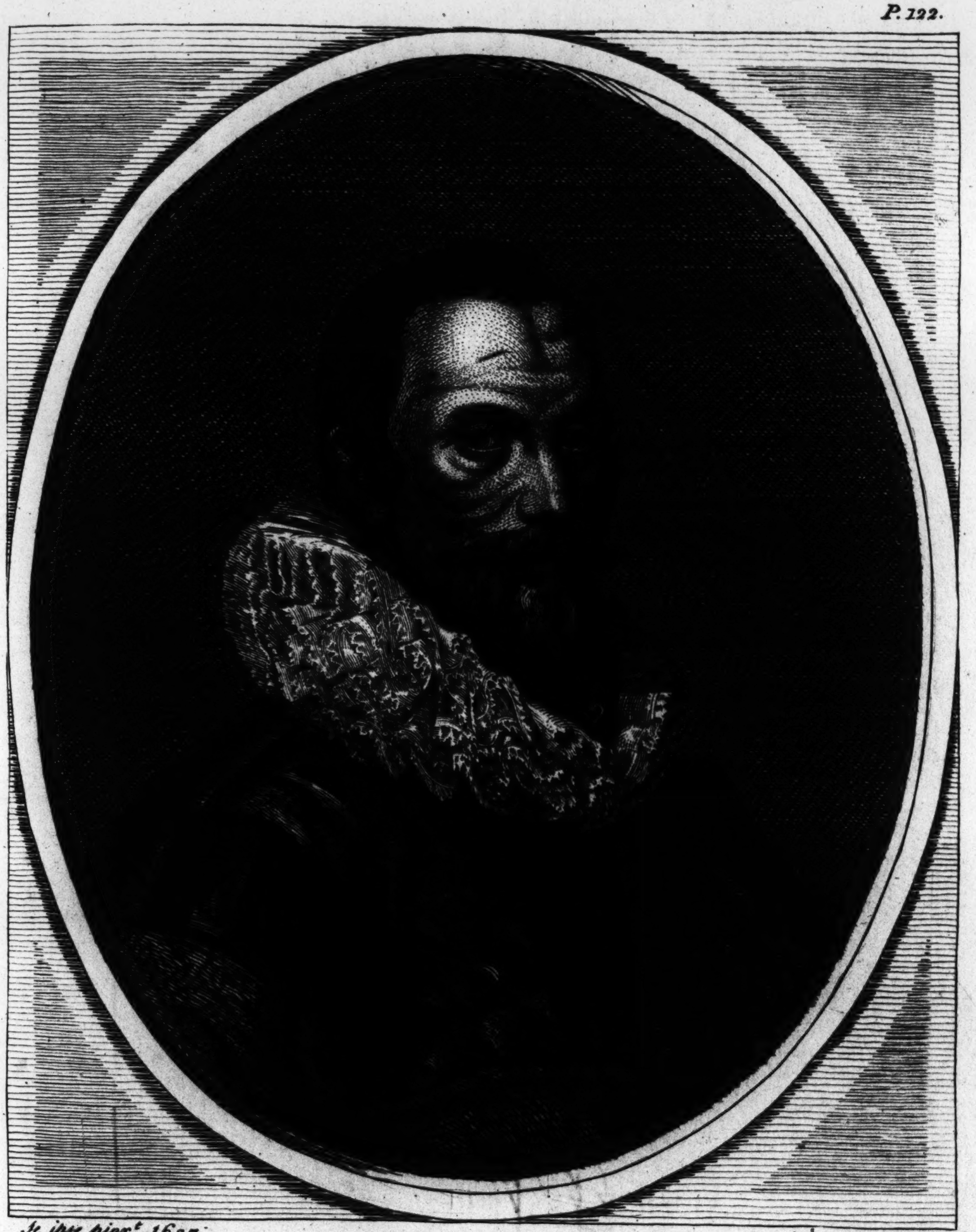
[*] There too by his hand was a picture of Venus paſſing ſentence on the boar that had killed Adonis. It was ſold for 25 *l.* at the ſale of king Charles's collection.

[†] Vertue mentions a portrait of a marquis of Somerſet; but there was no ſuch perſon in that reign. At Wilton is a Nativity by Taddeo and Frederic, and two ſmall portraits of Francis II. and Charles IX. of France; but theſe were not painted in England. Mr. Pennant mentions a head of ſir Lionel Talmache by Zucchero. Tour to Scotland, vol. ii. p. 15.

[‡] There he was competitor with Tintoret for painting the chapel of St. Roch. Catal. raiſonné des tableaux du Roi, vol. ii. p. 70.

[§] His name is written Gerhardus, Guerards, and

P. 122.

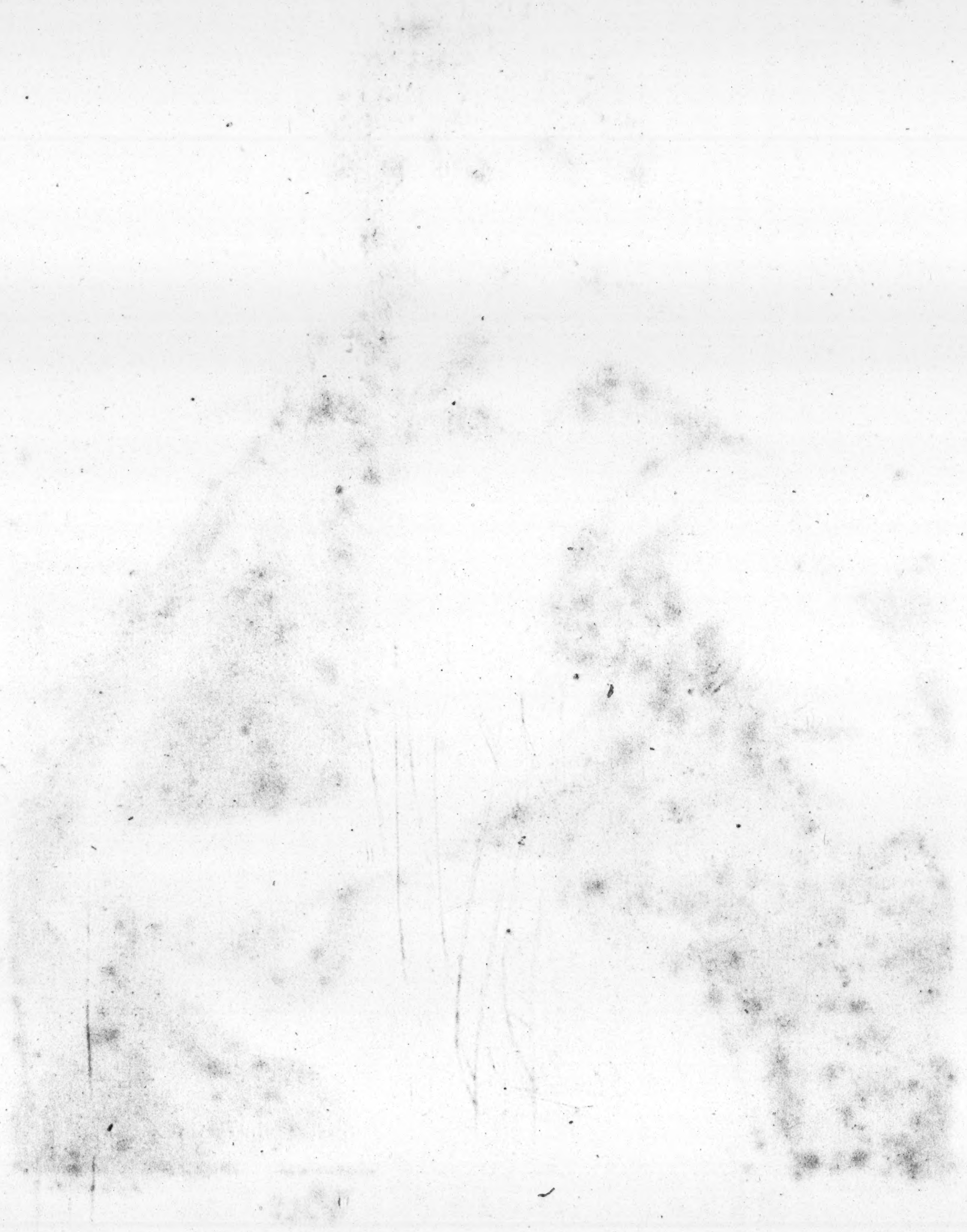


Se ipse pinx.t 1627.

Bannerman, exc.

MAR C: GARRARD.

from a print by Hollar.



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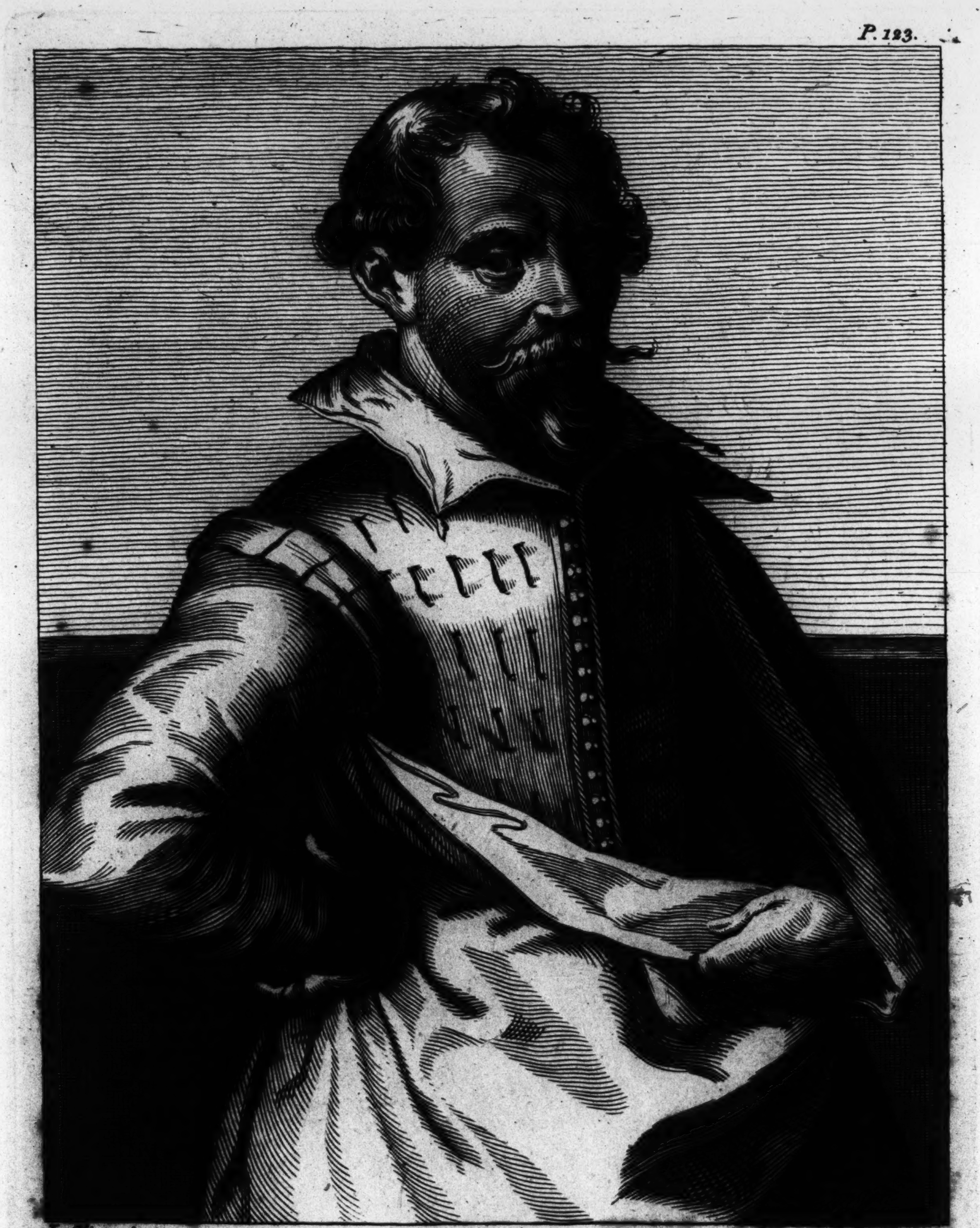

Is. Oliver pinx. T. Chambars scu.

HENRY CORNELIUS VROOM.

tiſed hiſtory, landſcape, architecture and portrait. He engraved, illuminated, and deſigned for glaſs-painters. His etchings for Æſop's Fables, and View of Bruges were much eſteemed. He came to England not long after the year 1580, and remained here till his death, which did not happen till 1635, having been painter to queen Elizabeth and Anne of Denmark.

His works are very numerous, though not eaſily known, as he never uſed any peculiar mark. In general they are neat, the ruffs and habits ſtiff, and rich with pearls and other jewels. His fleſh-colours are thin, and light, tending to a blueiſh tincture.

His proceſſion of queen Elizabeth to Hunſdon-houſe has been engraved and deſcribed by Vertue, who thought that part of the picture of ſir Thomas More's family at Burford might have been completed by this painter.

Garrard drew a proceſſion of the queen and knights of the garter in 1584, from whence Aſhmole took his plate for the hiſtory of that order. The portraits, though ſmall, have great reſemblance, with that uncommon fidelity of repreſenting the air, ſtature and bulk of the perſons exhibited. Vertue made a copy of this roll in water-colours, which I bought at his ſale. It is not quite complete, the original not having been entirely finiſhed.

Garrard painted both prince Henry and prince Charles. Some portraits of ladies by him are at lord Litchfield's at Ditchley. His own picture was engraved by Hollar.

An Introduction to the general art of drawing, firſt ſet out by Marc Gerard of Bruges, was tranſlated and publiſhed in Engliſh, quarto, 1674.

HENRY CORNELIUS VROOM*

was born in 1566 at Harlem, where his father was a ſtatuary, of whom and of his father-in-law, a painter of Florence, young Henry learned to draw. His inclination led him firſt to paint views of towns: in that purſuit he went to Rotterdam, and ſoon after on board a Spaniſh ſhip to St. Lucar, and thence

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and Garrard. Among the Sidney-papers at Penſhurſt was a letter from ſir Robert Sidney to his lady about 1597, deſiring her to go to Mr. Garrats, and pay him for the picture of her and the children, ſo long done and unpaid.

* See Sandrart 274, and Deſcamps 254.

to Seville, where he lived a ſhort time with a Dutch performer, a painter of monkeys, called by the Spaniards a Pintemony; from thence to Florence and Rome, where he fixed for two years, and was employed by cardinal de' Medici, and became acquainted with Paul Brill. At Venice he ſtaid a year; and paſſing through Milan, Genoa, Turin and Paris, returned to Harlem, where he employed himſelf on devout ſubjects in little, and, having ſtocked himſelf with a quantity, again ſet out for Spain, where he propoſed to ſell them, but was caſt away on a ſmall iſland near the coaſt of Portugal. He and ſome of the crew were relieved by monks that lived among the rocks, and conducted to Liſbon; where relating the danger he had eſcaped, a paltry painter there engaged Vroom to draw the ſtorm he deſcribed; in which he ſucceeded ſo happily, that it was ſold to a nobleman for a conſiderable price. The Portugueſe painter was charmed, and continued to employ Vroom; who improved ſo much in ſea-pieces, that having got money, and returning home, he applied himſelf entirely to that ſtyle of painting.

At this period, the great earl of Nottingham, lord high admiral of England, whoſe defeat of the Spaniſh armada had eſtabliſhed the throne of his miſtreſs, being deſirous of preſerving the detail of that illuſtrious event, had beſpoken a ſuit of tapeſtry, deſcribing the particulars of each day's engagement. Francis Spiering, an eminent maker of tapeſtry, undertook the work, and engaged Vroom to draw the deſigns. The excellence of the performance, obvious to the public eye, makes encomiums unneceſſary.

It is pleaſingly remarkable, that there are two monuments of this ſort, and both finely executed, the tapeſtry in queſtion and the ſuit at Blenheim, monuments of two ſignal victories, acquired by ſea and land, under the auſpices of two queens of the ſame country, and both gained in defence of the liberties of nations, attacked by two of the moſt powerful princes, Philip II. and Louis XIV.

Vroom received an hundred pieces of gold for his labour; the arras itſelf, containing 708 ells Flemiſh, at 10*l.* 1*s.* per ell, coſt 1628*l.* which was paid by the crown to the earl in the 14th of king James—but it was during the Republic that this noble trophy was placed in a temple worthy of it [*].

The painter came to England to receive inſtructions and execute his commiſſion;

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[*] See Journals of the Commons, January 1, 1650. The Houſe of Lords was then uſed for committees of the Commons.

miſſion; and contracting a friendſhip with Iſaac Oliver was drawn by him: there is a print from that picture.

He returned to his own country, and painted a large picture, which was much admired by prince Maurice, of the ſeventh day's action of the fight above mentioned. Vroom died rich, in what year is not mentioned.

In the collection of king James II. were two ſea-pieces, and in that of ſir Peter Lely, a landſcape, both deſcribed to be of old Vroom; whence I ſuppoſe he had a ſon who followed his profeſſion, and his ſtyle too, as in the former catalogue is mentioned a ſea-piece with king Charles coming from Spain, ſaid to be by Vroom, without the adjunct of old. I find no other account of the ſon, nor of his being in England.

Theſe were the principal performers in oil in this reign: ſome of leſs note, and of whom but little is recorded, I ſhall mention at the end of this chapter; but firſt I ſhall treat of the painters in miniature. The name of

PETRUCCIO UBALDINI

occurs in ſeveral places [*]. He appears to have been an illuminator on vellum; ſome of his works in that kind are or were very lately extant: as the Pſalms of David in folio: at the beginning the coat of arms and ſupporters of a nobleman, and, facing it, king David on his knees. At the end of the book this inſcription:

> Petruccius Ubaldinus Florentinus Henrico comiti Arundeliæ,
> Mæcenati ſuo, ſcribebat Londini M.D.LXV.

Another book of vellum, written and illuminated by the ſame perſon, containing the ſentences of ſcripture painted in the lord keeper's gallery at Gorhambury [†]. This book was made by order of ſir Nicholas Bacon, and by him preſented to the lady Lumley.

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[*] Vertue ſays he taught the Italian language.

[†] This gallery and the inſcriptions are ſtill extant at the houſe, now lord Grimſton's, near St. Alban's, where are ſeveral curious portraits, a large ſtatue of Henry VIII. in armour, buſts of ſir Nicholas Bacon and his lady, and of lord Bacon when a boy. This manſion was built by the keeper, and much improved by ſir Francis Bacon,

Another, containing various kinds of writing, chiefly in the Italian language, very neatly executed. This was in the Cotton library.

There were beſides, in the king's library (moſt of them now in the Muſeum), Scotiæ deſcriptio à Deidonenſi quodam facto A. D. 1550, et per Petruccium Ubaldinum tranſcripta A. D. 1576. in charta. 13. A. viii.

Petruccio Ubaldino, un libro d'eſſemplari. carta. 14. A. i.

. . . . un libro della forma et regola dell' eleggere e coronare gli imperadori. carta. 14. A. viii.

. . . . comentario del ſucceſſo dell' armata Spagnuola, &c. 14. A. x.

. . . . dell' impreſa fatta contro il regno d'Inghilterra dal re Cattolico, &c. ſcritta da Petruccio Ubaldino cittadino Florentino, in Londra, il di 15 d'Aprile 1589. 14. A. xi.

Le vite et i fatti di ſei donne illuſtri. 14. A. xix. *

Another Italian book, preſented by Petruccio to the queen, is in the Bodleian library.

Petruccio ſeems to have been in favour at court; he is frequently mentioned in the rolls of new-year's gifts, which uſed to be repoſited in the jewel-office, and in which the names of Hilliard, Oliver and Marc Garard do not appear.

Bacon, who added Italian porticos, and loggias, but artfully preſerved from being too diſſonant from the older parts of the building. It is a ſweet retirement, without oſtentation, and adapted to his motto, Mediocria firma. It was purchaſed by ſir Harbottle Grimſton, and much of the old furniture the purchaſers and preſent poſſeſſors have had the good taſte to preſerve.

* He publiſhed a book of this kind, entitled, Le Vite delle Donne illuſtri del regno d'Inghilterra, e del regno di Scotia, e di quelle, che d'altri paeſi nei due detti regni ſono ſtate maritate. Thin quarto, London, printed by John Wolf 1591. To give an idea of Petruccio's talents for hiſtory, it will ſuffice to produce two of his heroines. The firſt was Chembrigia, daughter of Gurguntius, ſon of king Bellinus, who, having married one Cantabro, founded a city, which from a mixture of both their names was called Cambridge. The other *illuſtrious* lady he ſtyles expreſsly *Donna ſenza nome.* As the reader may be curious to know who this nameleſs yet illuſtrious lady, who deſerved to have her life written, was, it is the mother of Ferrex and Porrex in lord Dorſet's Gorboduc, who, becauſe one of her ſons killed the other, that was her favourite, killed a third ſon in a paſſion.

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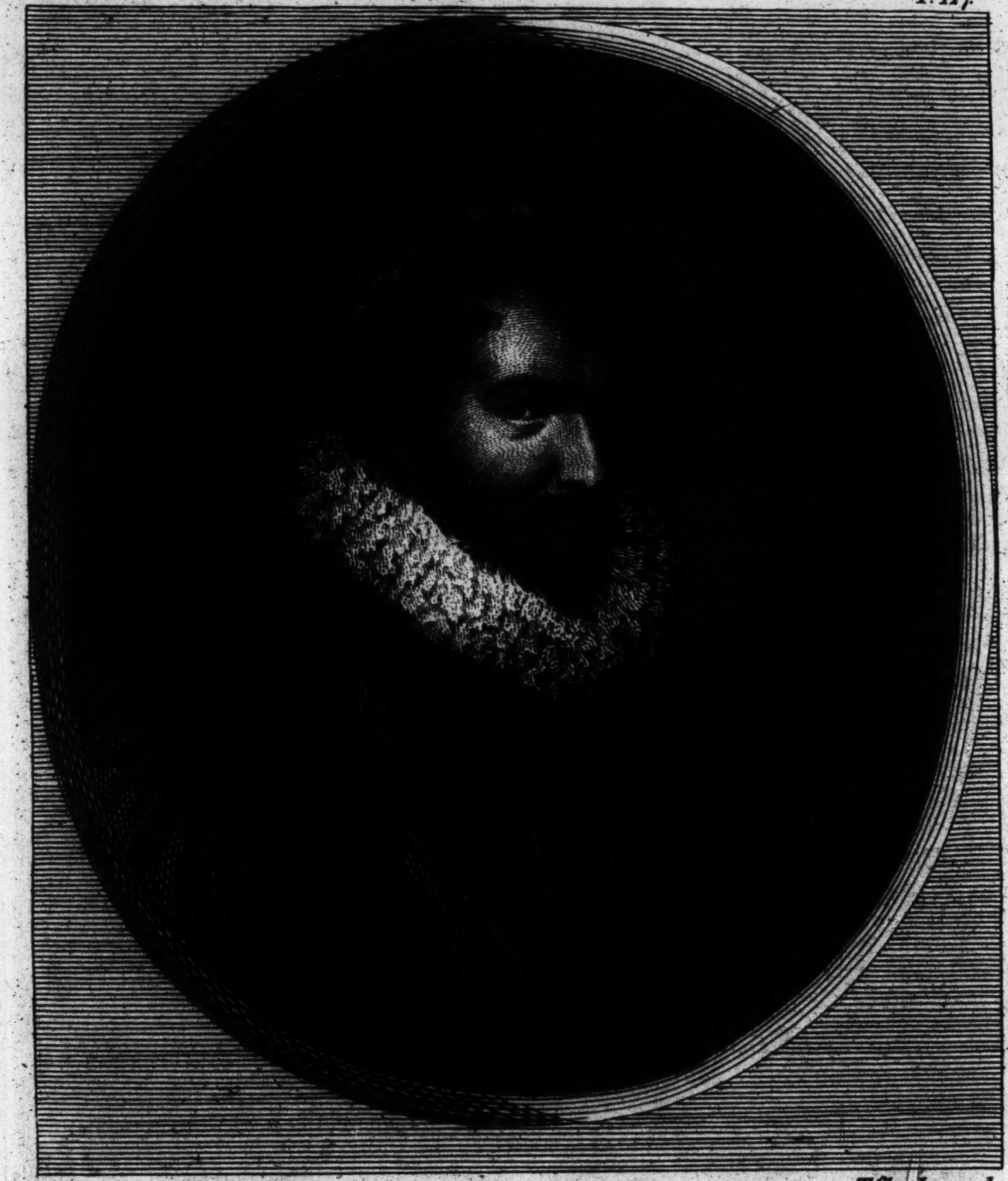

T. Chambars sculp.

NICHOLAS HILLIARD.
ætatis ſuæ 30. 1577
from a limning at Penshurst.

In the 21ſt year of Elizabeth—

To Petruccio — v *l.*

He returns a book of Italian, with pictures to the Life, and Metamorphoſis of Ovid.

Another in 1585, by Petruccio Ubaldini, a pedigree: to him, gilt plate five ounces.

In 1588, To Petruccio in gilt plate five ounces: he returned a book covered with vellum, of Italian.

In one of theſe rolls Mr. Sidney (the famous ſir Philip) preſents the queen at new-year's tide with a whip ſet with jewels, and another time with a caſtle enriched with diamonds.

NICHOLAS HILLIARD,

limner, jeweller and goldſmith to queen Elizabeth, and afterwards to king James, was ſon of Richard Hilliard of Exeter, high ſheriff of that city and county in the year 1560. Nicholas (I ſuppoſe a younger ſon) was born in 1547, and brought up to the buſineſs of a jeweller and goldſmith, to which his inclination ſoon added that of painting in miniature. The want of an able inſtructor directed him to ſtudy the works of Holbein, as he ſays in a MS. I ſhall mention, "Holbein's manner of limning I have ever imitated, and hold it for the beſt." But though Hilliard copied the neatneſs of his model, he was far from attaining that nature and force which that great maſter impreſſed on his moſt minute works. Hilliard arrived at no ſtrength of colouring; his faces are pale, and void of any variety of tints, the features, jewels and ornaments expreſſed by lines as ſlender as a hair. The exact dreſs of the times he curiouſly delineated; but he ſeldom attempted beyond a head, yet his performances were greatly valued. Dr. Donne, in his poem on the ſtorm in which the earl of Eſſex was ſurpriſed returning from the iſland voyage, ſays,

——— a hand or eye
By Hilliard drawn, is worth a hiſtory
By a worſe painter made.

And Peacham on limning ſays, "Comparing ancient and modern painters, brings the compariſon to our own time and country; nor muſt I be ungratefully unmindfull of my own countrymen, who have been and are able to equal the beſt if occaſion ſerved, as old Hilliard, Mr. Iſaac Oliver, inferior to none in Chriſtendome for the countenance in ſmall, &c." *Richard Heydock too, of New college, Oxon, in his tranſlation of Lomazzo on painting, publiſhed in 1598, ſays, "Limnings, much uſed in former times in church-books, as alſo in drawing by the life in ſmall models; of late years by ſome of our countrymen, as *Shoote*, *Betts*, &c. but brought to the rare perfection we now ſee, by the moſt ingenious, painfull and ſkilfull maſter, Nicholas Hilliard, and his well-profiting ſcholar, whoſe farther commendations I refer to the curioſity of his works."

The ſame author, in another place mentioning "Mr. N. Hilliard ſo much admired by ſtrangers as well as natives," adds, "to ſpeak truth of his ingenious limnings, the perfection of painting (in them) is ſo extraordinary, that when I deviſed with myſelf the beſt argument to ſet it forth, I found none better than to perſuade him to do it himſelf to the view of all men by his pen, as he had before unto very many by his learned pencil, which in the end he aſſented to; and by me promiſeth a treatiſe of his own practice that way, with all convenient ſpeed." This tract Hilliard actually wrote, but never publiſhed. Vertue met with a copy of it, which I have among his MSS.†

Blaiſe Vigenere mentions Hilliard and the neatneſs of his pencil very particularly: "Telle eſtoit auſſi l'ecriture et les traits d'un peintre Anglois nommé *Oeillarde*, d'autant plus à emerveiller, que cela ſe faiſoit avec un pinceau fait des poils de la queue d'un eſcureuil, qui ne reſiſte ni ne ſoutient pas comme feroit une plume de corbeau, qui eſt tres ferme."

Hilliard's portrait, done by himſelf at the age of thirteen, was in the cabinet of the earl of Oxford. He was ſtill young when he drew the queen of Scots. Queen Elizabeth ſat to him often. Charles I. had three of her portraits by him: one, a ſide face in the clouds; another, one of his moſt capital performances, a whole length of her in her robes ſitting on her throne. In the ſame collection were ſeveral more of his works, particularly a view of the

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* See an account of him in Wood's Athenæ, vol. ii. p. 296.

† An extract of it is in Brown's Ars Pictoria, p. 95. Lond. 1675, and ſome of his receipts in Saunderſon's Graphice.

Spaniſh armada; and a curious jewel, containing the portraits of Henry VII. Henry VIII. Edward VI. and queen Mary: on the top was an enamelled repreſentation of the battle of Boſworth, and on the reverſe the red and white roſes. This jewel was purchaſed, by the king, of Hilliard's ſon.

In the Eſſay towards an Engliſh ſchool of painters *, it is ſaid that Mr. Fanſhaw had the portraits of † Hilliard and his father, finely executed, with inſcriptions in gold letters; on the former,

Nicolas Hilliardus, aurifaber, ſculptor et celebris illuminator ſereniſſimæ reginæ Elizabethæ, anno 1577, æt. ſuæ 30.

On the other,

Ricardus Hilliardus, quondam vicecomes civitatis et comitatus Exoniæ, anno 1560, ætatis ſuæ 58, annoque Domini 1577 †.

Hilliard continued in vogue during this reign, and great numbers of portraits by his hand, eſpecially of ladies, are extant. He obtained ſtill greater favour from king James, drawing his majeſty's and prince Henry's pictures; and receiving a patent, printed by Rymer, to this effect:

Whereas our well-beloved ſervant Nicholas Hilliard, gentleman, our principal drawer of ſmall portraits, and emboſſer of our medals in gold, in reſpect of his extraordinary ſkill in drawing, graving, and imprinting, &c. we have granted unto him our ſpecial licence for twelve years, to invent, make, grave and imprint any pictures of our image or our royal family, &c. and that no one do preſume to do, without his licence obtained, &c.

This grant was of great emolument to him, as about that time he engraved many ſmall plates, and ſold licences for others, with the heads of the king and royal family, which were then and are ſtill uſed for counters. Simon Paſs and other engravers were employed by him in theſe works.

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* Printed in 1706 at the end of the tranſlation of De Piles' Art of Painting. See p. 430.

† Vertue ſays he ſaw them afterwards in the poſſeſſion of the laſt Sidney earl of Leiceſter, and that they were then taken out of the old frames, and ſet in a ſnuff-box. Mr. Simon Fanſhaw is in poſſeſſion of two ſuch heads, which have been thought the very pictures, and are undoubtedly of Hilliard's beſt manner, though one has no inſcription, and the other only the date of the year and the age. But lord Leiceſter gave the ſnuff-box in queſtion to marſhal ſir Robert Rich, in whoſe poſſeſſion it remains with the pictures. I have a duplicate of the father.

Hilliard died January 7, 1619, and was buried in St. Martin's church in the fields, Weſtminſter (as appears by the regiſter), in which pariſh he had a houſe. He made his will * in the preceding December, leaving twenty ſhillings to the poor of the pariſh; to his ſiſter Anne Avery twenty pounds of thirty † that were due of his penſion; the remaining ten pounds to his other ſiſter; ſome goods to his ſervant maid; and all the reſt of his effects, plate, jewels, rings, &c. to his ſon Laurence Hilliard, his ſole executor. But the greateſt obligation we have to Hilliard is his having contributed to form ‡

ISAAC OLIVER§.

Hitherto we have been obliged to owe to other countries the beſt performances exhibited here in painting. But in the branch (miniature) in which Oliver excelled, we may challenge any nation to ſhow a greater maſter, if perhaps we except a few of the ſmaller works of Holbein. Don Julio Clovio, the celebrated limner, whoſe neatneſs and taſte in groteſque were exquiſite, cannot be compared with Iſaac Oliver, becauſe Clovio never painted portraits, and the latter little elſe. Petitot, whoſe enamels have exceeding merit, perhaps owed a little of the beauty of his works to the happy nature of the compoſition: we ourſelves have nobody to put in competition with Oliver, except it be our own Cooper, who, though living in an age of freer pencil and under the auſpices of Vandyke, ſcarce compenſated by the boldneſs of his expreſſion, for the truth of nature and delicate fidelity of the older maſter. Oliver's ſon, Peter, alone approached to the perfection of his father.

Of the family of Iſaac Oliver I find no certain account; nor is it of any im-

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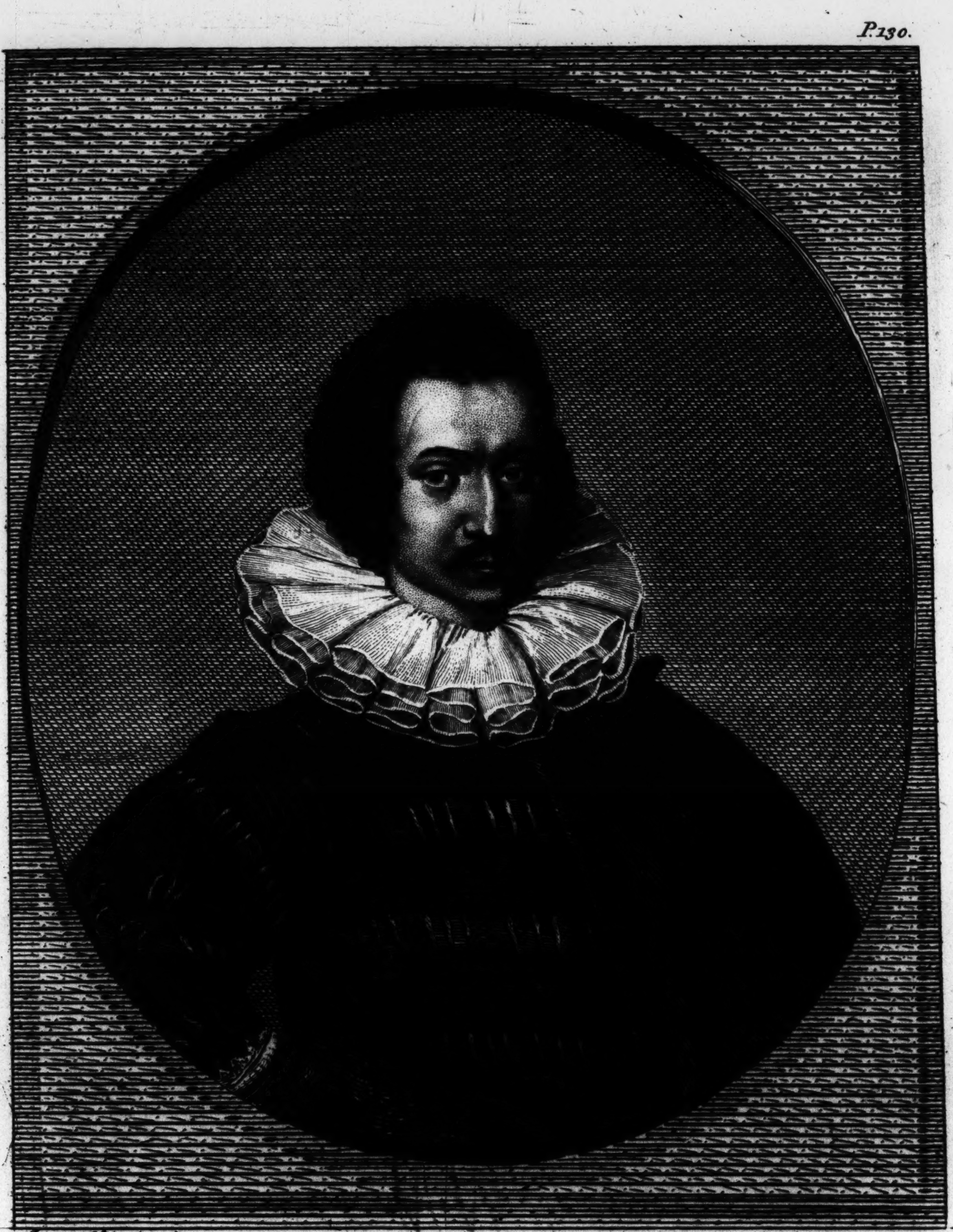
* From the regiſter in Doctors Commons.

† He had the ſame ſalary as Holbein.

‡ John Betts, whom I have mentioned as painting the portrait of ſir John Godſalve, is ſaid by Vertue to have learned of Hilliard, and is called DESIGNER in Hall's Chronicle about the year 1576, where too is mentioned one Tyrrel, a carver in wood.

§ I muſt not diſguiſe, that, though Oliver was probably born in England, he was in all likelihood of French extraction: in his will he ſpells his name Oliver, but on his drawings writes it Olivier. Vertue found mention of one "Aubin Olivier natif de Boiſy, inventeur des engins de monoyes à Moulins;" and in Palmer's Hiſtory of Printing, p. 274, are accounts of Peter Olivier printer at Caen in Normandy 1515, and of Jean Olivier printer in the ſame city 1521. But Hondius, Sandrart, and all the writers who mention him, call him an Engliſhman; and it is an additional confirmation of his Engliſh birth, that he wrote in that language a Treatiſe on Limning, partly printed in Sanderſon's Graphice: in his pocket-book was a mixture of French and Engliſh. We have ſeen in the preceding Life of Hilliard that Peacham calls Oliver his countryman.



Isaac Oliver pinxt. — I. Miller Sculp

Isaac Oliver.

portance: he was a genius; and they tranſmit more honour by blood than they can receive. After ſtudying under Hilliard, he had ſome inſtructions from Zucchero; Vertue even thought, from variety of his drawings after the great maſters, eſpecially Parmegiano, that he had been in Italy. For whatever elſe relates to him, let his works ſpeak.

Dr. Meade poſſeſſed ſome of the moſt capital; as Oliver's own portrait, extremely ſmall; the head of the queen of Scots *, an admirable piece, though very doubtful whether of her; queen Elizabeth, profile; Henry prince of Wales †, Ben Jonſon ‡; and the whole length of ſir Philip Sidney, ſitting under a tree. All theſe were purchaſed by the late prince of Wales. I have another portrait of Oliver himſelf, larger than that of Dr. Meade's, and without a hat, bought at Mr. Barrett's ſale. This picture alone would juſtify all I have ſaid of him. The art of the maſter and the imitation of nature are ſo great in it, that the largeſt magnifying glaſs only calls out new beauties §. But the firſt, at leaſt the beſt preſerved of all his works, is in my poſſeſſion; it is the head of lady Lucy Percy, mother of Venetia lady Digby. She is in black with a large hat of the ſame colour, and a very large ruff; the whole painted on a lilac ground. This was purchaſed, with many exquiſite pieces by his ſon Peter, under whoſe article I ſhall mention them.

At the lord Montacute's at Coudray is another invaluable work of Iſaac. It repreſents three brothers of that lord's family, whole lengths, in black: their ages twenty-one, twenty-four, and eighteen, with the painter's mark Φ. Theſe young gentlemen reſembled each other remarkably; a peculiarity obſervable in the picture, the motto on which is, Figuræ conformis affectus, 1598 ‖. Another perſon is coming into the room, aged twenty-one. The picture is ten inches by ſeven.

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* Zink made an exceedingly fine copy of this in enamel, purchaſed by his royal highneſs the duke of Cumberland. It is engraved in Jebb's collections.

† There are one or two others of this prince by the ſame hand.

‡ It is engraved among the illuſtrious heads, but is very unlike the old pictures and prints of that poet.

§ Col. Sothby has another larger, and containing only the head, but bold, and admirably painted.

‖ Vertue met with a print from whence he ſuppoſed Oliver borrowed his deſign. It was inſcribed, Colignæi Fratres, Odetus, Gaſpar, Franciſcus.

His painting of James I. ſerved Rubens and Vandyke, when they had occaſion to draw that prince after his deceaſe.

In an office-book of the lord Harrington treaſurer of the chambers, in the poſſeſſion of the late Dr. Rawlinſon, was an entry of payment to Iſaac Oliver picture-drawer, by a warrant dated at Lincoln April 4, 1617, for four ſeveral pictures drawn for the prince's highneſs, as appeareth by a bill thereunto annexed, 40*l.*

In king Charles's catalogue are accounts of ſeveral of his works: king James II. had ſtill more; the earl of Arundel many. He drew a whole length of Robert earl of Eſſex in white, and heads of him ſeveral times, and of many others of the nobility; but his works are much ſcarcer than thoſe of his maſter Hilliard.

Colonel Sothby has a fine Magdalen by him, and the ducheſs of Portland a head of Chriſt, that was Dr. Meade's.

Of his drawings ſeveral are extant, particularly a capital one in queen Caroline's cloſet at Kenſington; the ſubject, the placing of Chriſt in the ſepulchre, conſiſting of twenty-ſix figures *. This piece, which Iſaac had not completed, was finiſhed by his ſon, and is dated 1616. Another, a large drawing, the murder of the Innocents, on blue paper heightened, after Raphael. Vertue ſaw a print of the hiſtory of St. Laurence touched and heightened by Oliver with great ſkill. Sir John Evelyn in 1734 ſhowed to the Society of Antiquaries † a drawing by Oliver from a picture of Raphael in the Eſcurial, of the Virgin, Child, and St. John: it was copied by Iſaac in 1631, while the original was in the collection of Charles I.

He did not always confine himſelf to water-colours. There are inſtances of his working in oil. In this manner he painted his own, his wife's, and the portraits of his children; a head of St. John Baptiſt on board; and the holy family ‡. Vertue commends theſe much: as I never ſaw them, I can give no other account of his ſucceſs in this way, than that the works I have ſeen in oil by him are but indifferent.

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* Mr. Hollis has a fine drawing of the ſame, inſcribed Iſa. Olivier, which he bought at Vertue's ſale. It has been retouched in ſeveral places.

† Vide Minutes of the Society, vol. i. p. 206.

‡ Four heads on board in oil, by Oliver, are at lord Guildford's at Wroxton. Theſe Vertue owns have a little of the ſtiffneſs of miniature, though at the ſame time very neat. Lord Oxford

Iſaac Oliver died at his houſe in the Black-friars, London, in 1617, aged ſixty-one or ſixty-two. He was buried in St. Anne's church in that pariſh, where his ſon erected a monument to his memory, with his buſt in marble *. By his will (in the Prerogative-office) proved in October, and executed in the preceding June, he bequeathed to his wife the third of his effects, and the leaſe of his houſe in Blackfriars; excepting only to his eldeſt ſon Peter, all his drawings, limnings, hiſtorical or otherwiſe, finiſhed or unfiniſhed, of his own handy-works; or, in caſe of Peter's death, to any of his other ſons that ſhould follow his profeſſion. All the other two parts of his effects to be ſold, and equally divided between his ſons and a daughter. His other paintings or collections to be ſold, allowing his ſon Peter to purchaſe whatever he pleaſed thereof at five ſhillings per pound leſs than the true or genuine value of them. His wife he left ſole executrix; his ſon Peter and two other gentlemen truſtees.

Hondius, in his collection of artiſts of that age, has given the portrait of Oliver, with theſe lines, which are poor enough,

Ad vivum lætos qui pingis imagine vultus,
  Olivere, oculos mirifice hi capiunt.
Corpora quæ formas juſto hæc expreſſa colore,
  Multum eſt, cum rebus convenit ipſe color.

Vertue found another in a MS. treatiſe on limning, the author unknown; but the epitaph which follows, was inſcribed, "On my dear couſin, Mr. Iſaac Oliver."

Qui vultus hominum, vagaſque formas
Brevi deſcribere doctus in tabellâ,
Qui mundum minimum typo minore
Solers cudere mortuaſque chartas
Felici vegetare novit arte,

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ford had the famous ſeaman T. Cavendiſh and ſir Philip Sidney, by Oliver, in oil: the laſt is now lord Cheſterfield's: the former is at Welbeck. In a ſale of pictures brought from Ireland was a large oval head of Lucy Harrington counteſs of Bedford, and the marriage at Canaan, by Iſaac Oliver, and, I conclude, in oil.

* The monument and buſt were deſtroyed in the great fire in 1666; but a model of the latter is probably extant, Vertue having ſeen it.

Iſaacus jacet hic Olivarius,
Cujus vivificâ manu paratum eſt,
Ut nihil propè debeant Britanni
Urbino, Titianoque, Angeloque.

Beſides theſe principal, there were ſeveral other artiſts in this reign, of whom there are only ſlight memorials. I ſhall throw them together as I find them, without obſerving any particular method *.

At the duke of Bedford's at Woburn is a portrait of Elizabeth Bruges, daughter of the lord Chandois, with this inſcription, Hieronymus Cuſtodio Antwerpienſis fecit 1589. The colouring is flat and chalky.

On the picture of the murder of the lord Darnley at Kenſington is the name of the painter, but ſo indiſtinct, that Vertue, who engraved it, could not be ſure whether it was Levinus *Vogelarius* or Venetianus. As it is as little certain whether the picture was painted in England, Scotland, or abroad, no great ſtreſs can be laid on this painter, as one of queen Elizabeth's artiſts. Vertue thought he might be the ſame perſon with Levino, nephew of Pordenone, of whoſe hand king Charles had a picture.

At the ſame time reſided here one Le Moyne, called † Le Morgues, who is mentioned by Hackluyt in his tranſlation of Laudonniere's Voyage to Florida, vol. iii. p. 300. " Divers things of chiefeſt importance at Florida drawn in colours at the charge of ſir Walter Raleigh by that ſkilful painter James Morgues, ſome time living in the Blackfryars London, he whom monſieur Chatillon, then admiral of France, ſent thither with Laudonniere for that purpoſe."

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* Vertue had ſeen on a large ſkin of vellum a plan of the town and boundaries of Dunwich in Suffolk, with its churches, adjacent villages, &c. and ſeveral remarks, made by Radulphus Aggas in March 1589. Whether this perſon was a profeſſed painter does not appear; but from him was probably deſcended Robert Aggas, commonly called Augus, " who, ſays Graham in his Engliſh School, p. 398, was a good landſcape-painter both in oil and in diſtemper, and was ſkilful in architecture, in which he painted many ſcenes for the playhouſe in Covent-garden." Few of his works are extant: the beſt is a landſcape preſented by him to the company of painter-ſtainers, and ſtill preſerved in their hall, with other works of profeſſors, whoſe dates I cannot aſſign. Robert Aggas died in London in 1679, aged about ſixty—but I know not what the author I quote means by a playhouſe in Covent-garden before the year 1679.—I ſuppoſe it ſhould be the theatre in Dorſet-gardens.

† Indorum Floridam provinciam habitantium Icones primum ibidem ad vivum expreſſæ a Jacopo Le Moyne cui nomen De Morgues 1591.

We have ſeen in the Life of Hilliard that Shoote and Bettes are mentioned as painters in miniature. The former I ſuppoſe was John Shute, who ſtyles himſelf paynter and architecte in a book written and publiſhed by him in folio in 1563, called, The firſt and chief groundes of architecture, uſed in all the auncient and famous monyments, with a farther and more ample diſcourſe uppon the ſame, than hitherto hath been ſet out by any other. The cuts and ſigures in the book are in a better ſtyle than ordinary; the author, as he tells the queen in the dedication, having been ſent into Italy in 1550 by the duke of Northumberland (in whoſe ſervice he had been), and who maintained him there in his ſtudies under the beſt architects. This perſon publiſhed another work, entitled, Two notable commentaries, the one of the original of the Turks, &c. the other of the warres of the Turke againſt George Scanderbeg, &c. tranſlated out of Italian into Engliſh. Printed by Rowland Hall 1562 *. Of Bettes, there were two of the name, Thomas and John, who, with ſeveral other painters of that time, are mentioned by Meres in his ſecond part of Wit's Commonwealth, publiſhed in 1598 at London. "As learned Greece had theſe excellent artiſts renowned for their learning, ſo England has theſe, Hilliard, Iſaac Oliver, and John de Cretz, very famous for their painting. So as Greece had moreover their painters, ſo in England we have alſo theſe, William and Francis Segar brethren, Thomas and John Bettes, Lockie, Lyne, Peake, Peter Cole, Arnolde, Marcus (Garrard), Jacques de Bruy, Cornelius, Peter Golchi, Hieronimo (de Bye), and Peter Vandevelde. As Lyſippus, Praxiteles and Pyrgoteles were excellent engravers, ſo have we theſe engravers, Rogers, Chriſtopher Switzer and Cure." I quote this paſſage to prove to thoſe who learn one or two names by rote, that every old picture they ſee is not by Holbein, nor every miniature by Hilliard or Oliver. By Nicholas Lockie, mentioned in this quotation, there are ſeveral portraits; Dr. Rawlinſon had one of Dr. John King biſhop of London, from which Simon Paſs engraved a plate. Stowe mentions one maſter Stickles, *an excellent architect* of that time, who, in 1596, built for a trial a pinnace that might be taken to pieces. Chron. p. 769.

In the liſt of new year's-gifts to queen Elizabeth, Bartholomew Campaine preſents one piece of cloth of ſilver ſtained with the half figure of Henry VIII. This might be the ſame perſon with one Campion, an engraver or chaſer of plate, whoſe name is preſerved in an old inventory of the goods, chattels, jewels, &c. of the earl of Suſſex taken at his death in 1583. There appear the names of the following artiſts; amongſt the gilt and ſilver plate, one great pair of gilt vaſes richly wrought by Derick; others made by Campion. Pots engraven and made by Martin, many other veſſels by Derick, and others by Metcalfe.

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* Ames's Hiſtory of Printing, p. 217.

The contract for the tomb of this great peer, Thomas Radcliffe earl of Suſſex, lord chamberlain to the queen and a ſignal antagoniſt of Leiceſter, is ſtill extant*. He bequeathed 1500*l.* to be expended on it; and his executors, ſir Chriſtopher Wray, lord chief juſtice of her majeſty's bench, ſir Gilbert Gerard, maſter of the rolls, ſir Thomas Mildmay and others, agreed with Richard Stephens for the making and ſetting it up in Boreham church in Suffolk, where it ſtill remains. The whole charge paid to Stephens for his part of the work was 292*l.* — 12*s.* — 8*d.* In a liſt of debts to be paid after the earl's death by his executors, one was to † Horatio Palavicini; probably for a ſet of hangings mentioned in the inventory; and 6*l.* — 16*s.* — 0*d.* to Randolph the painter.

Richard

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* This contract and inventory Vertue ſaw among the MSS. of Peter Leneve Norroy, a great antiquary. I do not doubt but conſiderable diſcoveries might be made of our old artiſts, particularly architects, from papers and evidences in ancient families ||.

† Sir Horatio Palavicini was collector of the pope's taxes in England in the reign of queen Mary; on whoſe death, and the change of religion that enſued, he took the liberty of keeping the money himſelf; and ſettling in England, he built a houſe in the Italian ſtyle with a loggia to the ſecond ſtory, with his arms over the portal, at Little Shelford; which was pulled down in 1750. He was alſo poſſeſſor of the eſtate and houſe at Baberham near Cambridge, where in the hall, on a coſtly chimney-piece, adorned with the hiſtory of Mutius Scævola, his arms ſtill remain. His family were buried at Baberham, as appears by ſeveral entries in the pariſh regiſter, where alſo is recorded the marriage of his widow (exactly a year and a day after ſir Horatio's death, who died July 6, 1600) thus, "Mr. Oliver Cromwell and the lady Anne Palavicini were married July 7, 1601." In a MS. of ſir John Crew, of Uthington, a great antiquary and herald, was this epitaph, corroborative of the tradition abovementioned:

Here lies Horatio Palavazene,
Who robb'd the pope, to lend the queene.
He was a theif. A theif! thou lyeſt;
For whie? he robb'd but Antichriſt.
Him Death wyth beſome ſwept from Babram
Into the boſome of oulde Abraham:
But then came Hercules with his club,
And ſtruck him down to Belzebub.

In Peck's Deſiderata Curioſa, vol. ii. p. 52, lib.

|| In the Antiquarian Repertory publiſhed by Godfrey, and printed by Blyth in 1775, vol. i. p. 246, is a print of the tomb of Henry earl of Weſtmorland and his two wives, ordered in 1563, and exiſting in the church of Staindrop in Yorkſhire. It was executed, as appears from the inſcription, *by the hands of John Tarbetans.*

Richard Stephens above mentioned was a Dutchman, and no common artiſt. He was a ſtatuary, painter, and medalliſt. The figures on lord Suſſex's tomb were his work, and in a good ſtyle. In the family of Lumley are ſome portraits painted by him *, and among other accounts ſome of his receipts, as there are too in the poſſeſſion of the duke of Devonſhire; which makes it highly probable that the curious portraits at Hardwicke of queen Elizabeth, in a gown embroidered with ſea-monſters, the queen of Scots, both at whole length, and others, were painted by this Richard Stephens. But his beſt performances ſeem to have been his medals, which are bold and in good taſte. Mr. Bryan Fairfax had one with a lady's head in the dreſs of the times, and this legend,

Anna Poines, uxor Thomæ Heneage; under the buſt, 1562. Ste. H. F. that is, Stephens, Hollandus, fecit.

Dr. Meade had two more, one of William Parr marquis of Northampton; the other of Robert Dudley earl of Leiceſter, engraved in Evelyn's Diſcourſe on Engliſh medals. The author ſays, that when Leiceſter quitted Holland, he cauſed ſeveral medals to be engraved, which he gave to his friends there. The medal in queſtion is remarkable for the impertinence of the reverſe; ſheep grazing, and a dog turning from them; under his feet, Invitus deſero —round, Non gregem ſed ingratos. Vertue mentions others by the ſame workman, of the earl of Pembroke and ſir Thomas Bodley.

Robert Adams, ſurveyor of the queen's buildings, ſeems to have been a man of abilities, I cannot ſpecify his works in architecture, but there are two plans extant that he publiſhed: one is a large print of Middleburgh

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lib. 7, it is ſaid, that when the lord Arundel was impriſoned by queen Elizabeth for accepting the title of count of the empire, he referred his caſe to ſir Horatio and others, adding theſe words in his letter to one of the principal lords of the court: "Neither doe I thinke England to be ſo unfurniſhed of experienced men, but that either ſir Horatio Palavicini, ſir Robert Sidney, Mr. Dyer, or ſome other, can witneſs a truth therein." But Palavicini had higher merit, as appears by an inconteſtable record; he was one of the commanders againſt the Spaniſh armada in 1588, and his portrait is preſerved amongſt thoſe heroes in the borders of the tapeſtry in the Houſe of Lords, engraved by Pine.

* Particularly John lord Lumley 1590. When Jervaſe ſaw this picture (on which the name of Stephens appears) it was ſo well coloured, and ſo like the manner of Holbein, that he concluded many pictures aſcribed to that maſter are the works of Stephens.

dated 1588; the other, of the ſame date, is a ſmall parchment roll, drawn with the pen, and entitled Thameſis Deſcriptio; ſhewing, by lines croſs the river, how far and from whence cannon-balls may obſtruct the paſſage of any ſhip upon an invaſion, from Tilbury to London, with proper diſtances marked for placing the guns. Adams was buried in an aiſle on the north ſide of the church of Greenwich with this inſcription: Egregio viro, Roberto Adams, operum regiorum ſupervisori, architecturæ peritiſſimo. ob. 1595. Simon Baſil, operationum regiarum contrarotulator, hoc poſuit monumentum 1601.

Valerio Belli, called Valerio Vicentino, was a celebrated engraver of precious ſtones. Felibien ſays *, if his deſigns were equal to his execution, he might be compared with the ancients. He engraved caſkets and vaſes of rock cryſtal for pope Clement VII. and performed an infinite number of other works. He certainly was in England in this reign, and carved many portraits in cameo. Dr. Meade had a fine buſt of queen Elizabeth on onyx †, alto relievo in profile, and very large, by the hand of this maſter. I have a jewel by him, containing the head of lord treaſurer Burleigh, affixed to the back of an antique intaglia of Caracalla, and appendent to it a ſmaller head of the queen, both in cameo on onyx. The duke of Devonſhire has ſeveral of his works: two ‡ profiles in cameo of queen Elizabeth; another gem with the head of Edward VI. cameo on one ſide, and intaglia on the other; and two pieces of cryſtal with intaglias of ſeveral figures from the antique. To theſe two laſt is the ſculptor's name.

The ducheſs of Leeds has a ſingular curioſity by this hand: it is a pebble, in the ſhape of an oblong button; the upper ſide, brown, and very convex; the under, red and white, and ſomewhat concave. On the top is a profile of queen Elizabeth, incircled with foliage; at bottom, a knight completely armed, in the act of tilting: on the back ground the front of a caſtle with columns; on the baſis of which are the ſyllables, Eſ—ſex; intimating the earl to be her majeſty's knight. In the muſeum Treviſanum is a medallion of him in marble, another ſmaller in copper, on the back of it Valerio Belli Vicentino; and a third of his ſon, dated 1572.

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* Vol. ii. p. 121.

† Lord Charlemont bought it at Dr. Meade's ſale.

‡ The earl of Exeter has alſo one or two.

Among the Harleian MSS. is a liſt of jewels belonging to queen Elizabeth: Item, a flower of gold garniſhed with ſparkes of diamonds, rubyes and ophals, with an agath of her majeſtie's viſnomy and a perle pendante with deviſes painted on it given by eight maſkers in the Chriſtmas week anno regni 24. The agate was perhaps the work of Vicentino.

It is certain, though the queen's œconomy or want of taſte reſtrained her from affording great encouragement to genius, that the riches and flouriſhing ſituation of the country offered ſufficient invitations to the arts. Archbiſhop Parker retained in his ſervice at Lambeth a printer, a painter, and more than one engraver. Of the latter, the principal were Berg or Hogen Berg, and Lyne above mentioned, who was probably his painter too. Prefixed to the archbiſhop's Life, printed at Lambeth, is a cut of his grace, inſcribed, R. Berg f. Above twenty books were publiſhed by the archbiſhop from his own printing-houſe: two only have this head. At Ruckolt in the pariſh of Low-layton in Eſſex (the manſion of the Hickses) was a large genealogy of the kings of England from the conqueſt to queen Elizabeth, with all the line of France and England under theſe two titles, Linea Valeſiorum et Linea Angliæ; at bottom the workman's name, Remigius Hogenbergius, ſervus D. Matt. archiep. Cant. ſculpſit 1574 *.

There was another ſuch genealogic chart, entitled, Regnum Britanniæ tandem plenè in Heptarchiam redactum a Saxonibus, expulſis Britannis, &c. A° 686. executed in wood very plain and well: the name, Richardus Lyne, ſervus D. Matth. archiep. Cant. ſculpſit 1574.

One Lyly too is mentioned as curious in copying the hands of ancient deeds, who was employed by the ſame patron.

Dr. John Twiſden, a divine of that age, was himſelf a performer in painting. He died at the age of eighty-five in 1588. Vertue was ſhowed a ſmall portrait of him neatly done by himſelf in oil on copper about forty years before his death.

But there was one gentleman in this reign, who really attained the perfec-

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* Ames's Typographical Antiquities, p. 540.

tion of a maſter, ſir Nathaniel Bacon[*] knight of the bath, a younger ſon of the keeper, and half brother of the great ſir Francis. He travelled into Italy, and ſtudied painting there; but his manner and colouring approach nearer to the ſtyle of the Flemiſh ſchool. Peacham on limning, p. 126, ſays, "But none in my opinion deſerveth more reſpect and admiration for his ſkill and practice in painting, than maſter Nathaniel Bacon of Broome in Suffolk (younger ſon to the moſt honorable and bountifull-minded ſir Nicholas Bacon), not inferior in my judgment to our ſkillfulleſt maſters." At Culford, where he lived, are preſerved ſome of his works; and at Gorhambury, his father's ſeat, is a large picture in oil by him, of a cook-maid with dead fowls, admirably painted, with great nature, neatneſs and luſtre of colouring. In the ſame houſe is a whole length of him by himſelf[†], drawing on a paper; his ſword and pallet hung up: and a half length of his mother by him. At Redgrave-hall in Suffolk were two more pieces by the ſame hand, which afterwards paſſed into the poſſeſſion of Mr. Rowland Holt: the one, Ceres with fruit and flowers; the other, Hercules and the Hydra. In Tradeſcant's Muſeum was a ſmall landſcape, painted and given to him by ſir Nathaniel Bacon.

Of the engravers in the reign of queen Elizabeth, who were many and of merit, I ſhall ſay nothing here; Vertue having collected an ample and ſeparate account of them, which will appear further on in this work. I ſhall only mention now, that that age reſembled the preſent in its paſſion for portraits of remarkable perſons. Stowe in his Annals, ſpeaking of the duke d'Alençon, who came over to marry the queen, ſays, "By this time his picture, ſtate and titles were advanced in every ſtationer's ſhop and many other public places[‡]." The ſame author, mentioning ſir Francis Drake's return, ſays,

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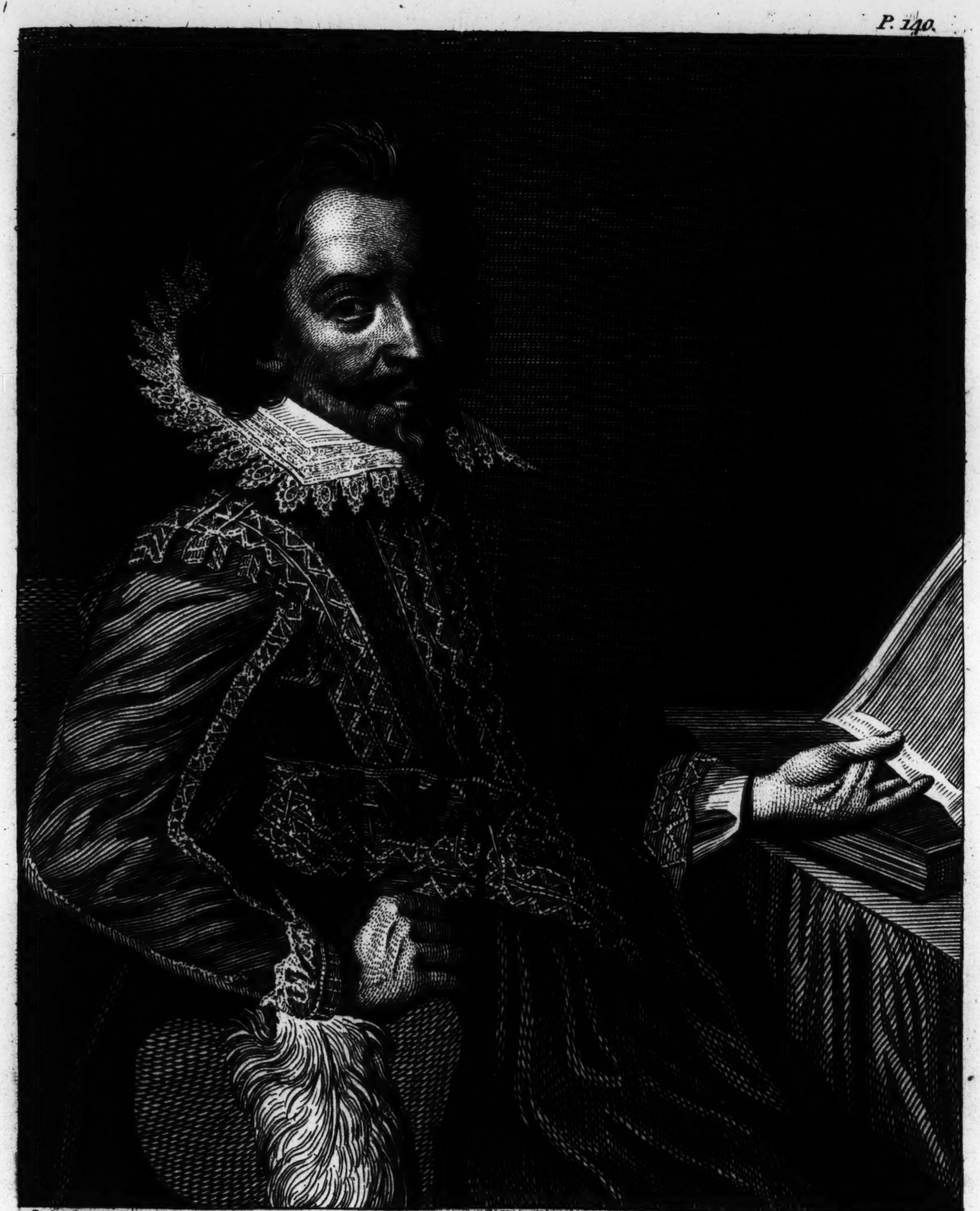
[*] He married the daughter of the famous ſir Thomas Greſham, by whom he was anceſtor of the preſent lord Townſhend. See Collins's Engliſh Baronets, vol. i. p. 4.

[†] His monument and buſt are in the church at Culford, with his pallet and pencils. There is another for him at Stiffkey in Norfolk, the inſcription on which may be ſeen in the appendix to Maſters's Hiſtory of Corpus Chriſti coll. Camb. p. 85. It is ſaid in the note, that ſir Nathaniel was famed for painting plants, and well ſkilled in their virtues.

[‡] In the Cecil-papers is a letter to the lord mayor of London, dated July 21, 1561, telling him, "The queen's majeſty underſtandeth that certain book-binders and ſtationers utter certain papers wherein be printed the face of her majeſty and the king of Sweden; and although her highneſs is not miſcontented that either her own face or the ſaid king's ſhould be painted or portraited;

P. 140.



Se ipse pinxit. T. Chambars sculp.

S^r. NATHANIEL BACON.

From an Original at the Lord Viscount Grimston's, at Gorhambury.

ſays, there were books, pictures and ballads publiſhed of him." In another point too there was a parity; auctions were grown into vogue, and conſequently abuſe: the firſt orders for regulating them by the lord mayor were iſſued in that reign.

At the ſame period was introduced the cuſtom of publiſhing repreſentations of magnificent funerals. There is a long roll exhibiting the proceſſion at the obſequies of ſir Philip Sidney. It was (as is ſaid at the bottom of it) contrived and invented by Thomas Lant *, gentleman, ſervant to the ſaid honourable knight, and graven in copper by Derick or Theodor de Brie in the city of London 1587. It contains about thirty-four plates. Prefixed is a ſmall oval head of Mr. Lant, æt. 32. The ſame perſon wrote a treatiſe of Heraldry.

John Holland † of Wortwell eſq. living in 1586, is commended as an ingenious painter in a book called "The excellent Art of Painting," p. 20. But it is to the ‡ ſame hand to which this work owes many of its improvements, that I am indebted for the diſcovery of a very valuable artiſt in the reign of queen Elizabeth.

The eaſtern ſide of the college of Caius and Gonville at Cambridge, in which are the Portæ Virtutis et Sapientiæ, was built in the years 1566 and 1567. Theſe are joined by two long walls to the Porta Humilitatis, and in theſe are two little Doric frontiſpieces, all, in appearance, of the ſame date,

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portraited; yet to be joined with the ſaid king, or with any other prince that is known to have made any requeſt in marriage to her majeſty, is not to be allowed: And therefore your lordſhip ſhould ſend for the warden of the ſtationers or other wardens that have ſuch papers to ſell, and cauſe ſuch papers to be taken from them and packed up together in ſuch ſort as none of them be permitted to be ſeen in any place." The effect of this order appears from a paſſage in Evelyn's Art of Chalcography: "Had queen Elizabeth been thus circumſpect, there had not been ſo many vile copies multiplied from an ill painting, as, being called in and brought to Eſſex-houſe, did for ſeveral years furniſh the paſtrymen with peels for the uſe of their ovens." p. 25.

[*] This Thomas Lant was portcullis pourſuivant: there are ſeveral copies extant in MS. of a treatiſe called The Armoury of Nobility, firſt gathered by Robert Cook clarencieux, corrected by Robert Glover, Somerſet herald, and laſtly augmented with the knights of the garter by Thomas Lant, portcullis, anno 1589. One copy of this work is in the poſſeſſion of the rev. Mr. Charles Parkin of Oxburgh in Norfolk, to whom I am obliged for this and other curious communications.

[†] See the pedigree of Holland in Blomfield's Norfolk.

[‡] Mr. Gray.

and ſhowing the Roman architecture reviving, with little columns and pilaſters, well-enough proportioned in themſelves and neatly executed, though in no proportion to the building they were intended to adorn. In the entries of the college under the year 1575, are theſe words, "Porta, quæ honoris dicitur et ad ſcholas publicas aperit, a lapide quadrato duroque extruebatur, ad eam ſcilicet formam et effigiem, quam doctor Caius, dum viveret, architecto præſcripſerat, elaborata." This gate coſt 128*l.* -- 9*s.* -- 0*d.* Dr. Caius died July 29, 1573. In the ſame year are theſe words, "Poſitum eſt Joh. Caio ex alabaſtro monumentum ſummi decoris et artificii eodem in ſacelli loco, quo corpus ejus antea ſepeliebatur: cui præter inſculpta illius inſignia, et annotatum ætatis obituſque diem et annum (uti vivus executoribus ipſe præceperat) duas tantummodo ſententias has inſcripſimus, *Vivit poſt funera Virtus—Fui Caius.*" This monument (made to ſtand upon the ground, but now raiſed much above the eye on a heavy baſe projecting from the wall) is a ſarcophagus with ribbed work and mouldings, ſomewhat antique, placed on a baſement ſupporting pretty large Corinthian columns of alabaſter, which uphold an entablature, and form a ſort of canopy over it. The capitals are gilt, and painted with ugly ſcrolls and compartments, in the taſte of that reign. The charge of the founder's tomb was as follows:

For alabaſter and carriage	--	--	£ 10 -- 10 -- 0
To Theodore and others for carving		--	33 -- 16 -- 5
To labourers	--	--	0 -- 18 -- 1
Charges extraordinary	--	--	2 -- 0 -- 2

Then in the year 1576 are theſe words, "In atrio doctorio Caii columna erecta eſt, eique lapis miro artificio elaboratus, atque in ſe 60 horologia complexus imponitur, quem THEODORUS HAVEUS Clevienſis, artifex egregius, et inſignis architecturæ profeſſor, fecit, et inſignibus eorum generoſorum, qui tum in collegio morabantur, depinxit; et velut monumentum ſuæ erga collegium benevolentiæ eidem dedicavit. Hujus in ſummitate lapidis conſtituitur ventilabrum ad formam Pegaſi formatum." That column is now deſtroyed, with all its ſun-dials; but when Loggan did his views of the colleges, the pillar (though not the dials) was yet ſtanding.

In the college is a good portrait on board of Dr. Keys (not in profile) undoubtedly original, and dated 1563, ætatis ſuæ 53, with Latin verſes and mottos; and in the ſame room hangs an old picture (bad at firſt and now almoſt effaced by cleaning) of a man in a ſlaſhed doublet, dark curled hair and beard, looking like a foreigner, and holding a pair of compaſſes, and by his ſide a polyedron, compoſed of twelve pentagons. This is undoubtedly Theodore Haveus himſelf, who, from all theſe circumſtances, ſeems to have been an architect, ſculptor, and painter; and, having worked many years for Dr. Caius and the college, in gratitude left behind him his own picture.

In the gallery of Emanuel college, among other old pictures, is one with the following inſcription, recording an architect of the ſame age with the preceding: "Effigies Rodulphi Simons, architecti ſuâ ætate peritiſſimi, qui (præter plurima ædificia ab eo præclarè facta) duo collegia, Emanuelis hoc, Sidneii illud, extruxit integrè: magnam etiam partem Trinitatis reconcinnavit ampliſſimè." Head and hands, with a great pair of compaſſes.

In a book belonging to the jewel-office, in the poſſeſſion of the earl of Oxford, Vertue found mention "of a fair baſon and lair (ewer) gilt, the baſon having in the buſhel (body) a boy beſtriding an eagle, and the ewer of the worke of Groteſtain, with gooſes heads antique upon the handle and ſpoute, weighing together xx ounces." In the ſame book was this memorandum: "Remaining in the hands of Robert Brandon and Affabel Partrage, the queen's goldſmiths, four thouſand ounces of gilt plate, at five ſhillings and four-pence the ounce, in the ſecond year of the queen."

I ſhall conclude this reign with what, though executed in the time of her ſucceſſor, properly relates to that of Elizabeth. In the earl of Oxford's collection was an office-book, in which was contained an account of the charge of her majeſty's monument:

Paid to Maximilian Powtran	--	--	170*l.*
Patrick Blackſmith	--	--	95*l.*
John de Critz *, the painter	--	--	100*l.*
Beſides the ſtone, the whole coſt	--	--	965*l*†.

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* This is the painter mentioned above by Meres, and who, I ſuppoſe, gave the deſign of the tomb. One De Critz is often mentioned among the purchaſers of king Charles's pictures during the civil war, as will appear in Chap. IX.

† This monument, and thoſe of the queen of Scots, and of the two young princeſſes Mary and Sophia, daughters of king James, coſt 3500*l.*

SUPPLEMENT.

SUPPLEMENT.

BY the favour of the earl of Warwick, I am enabled to bring to light a very capital artiſt, who deſigned or improved moſt of the principal and palatial edifices erected in the reigns of Elizabeth and James I. though even his name was totally forgotten. I am empowered by the ſame condeſcenſion to point out a volume of drawings of that individual architect

JOHN THORPE,

who has left a folio of plans, now in lord Warwick's poſſeſſion. There are not many uprights, but ſeveral ground plans of ſome of the palaces and many of the ſeats of the nobility, extant, erected, or altered at that period. Of ſome he names himſelf the author—of others he either deſigned, ſuperviſed, or propoſed alterations—though, according to the negligence of that age, he is not circumſtantial in particulars. There are ground plans of Somerſet-houſe; of Buckhurſt-houſe in Suſſex, an immenſe pile; of Woolaton; Copthall; Burleigh-houſe; Burleigh on the Hill[*] (the duke of Buckingham's); ſir Walter Cope's, now Holland-houſe at Kenſington; Giddy-hall in Eſſex; Audley-inn; Ampthill (now called Houghton); and Ampthill Old Houſe, another ſpacious palace in which Catherine of Arragon ſome time reſided, and of which he ſays he himſelf gave the plan of enlargement; and Kirby, of which he ſays he laid the firſt ſtone in 1570. The taſte of all theſe ſtately manſions was that baſtard ſtyle which intervened between Gothic and Grecian architecture; or which perhaps was the ſtyle that had been invented for the houſes of the nobility, when they firſt ventured, on the ſettlement of the kingdom after the termination of the quarrel between the Roſes, to abandon their fortified dungeons, and conſult convenience and magnificence; for I am perſuaded that what we call Gothic architecture was confined ſolely to religious buildings, and never entered into the decoration of private houſes. Thorpe's ornaments on the baluſtrades, porches, and outſides of windows are barbarous and ungraceful, and ſome of his vaſt windows advance outwards in a ſharp angle; but there is judgment in his diſpoſitions of apartments and offices, and he allots moſt ample ſpaces for halls, ſtaircaſes and chambers of ſtate. He appears alſo to have reſided at Paris, and even ſeems to have been employed there; at leaſt he gives alterations for the queen-mother's houſe *Faber St. Germains*, which I ſuppoſe means the Luxembourg in the fauxbourg St. Germain, and a plan of the houſe of monſieur Jammet (Zamet).

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[*] Clieſden, built by the ſecond Villiers duke of Buckingham, was evidently copied in little from his father's ſeat Burleigh on the Hill.

There are ſeveral other ſmaller ſeats and houſes in the book, ſome with the names of the gentlemen for whom they were built. One, which he calls *Cannons, his Father Fakes* houſe; and another is a whimſical edifice deſigned for himſelf, and forming the initial letters of his name conjoined by a corridore [which I have expreſſed by the dotted lines], and explained by this curious triplet,

> These two letters I and T,
> Joined together as you ſee,
> Is meant for a dwelling-houſe for me
>
> John Thorpe.

The volume however is a very valuable record of the * magnificence of our anceſtors, and preſerves memorials of many ſumptuous buildings of which no other monument remains.

* There is a draught of the chapel of Henry VII. which he ſays coſt 14,000*l*.

CHAP. VIII.

Painters and other Artiſts in the Reign of JAMES I.

IT was well for the arts that king James had no diſpoſition to them: he let them take their own courſe. Had he felt any inclination for them, he would probably have introduced as bad a taſte as he did into literature. A prince who thought puns and quibbles the perfection of eloquence, would have been charmed with the monkeys of Hemſkirk and the drunken boors of Oſtade. James loved his eaſe and his pleaſures, and hated novelties. He gave himſelf up to hunting, and hunted in the moſt cumbrous and inconvenient of all dreſſes, a ruff and trowſer breeches. The nobility kept up the magnificence they found eſtabliſhed by queen Elizabeth, in which predominated a want of taſte, rather than a bad one. In more ancient times the manſions of the great lords were, as I have mentioned before, built for defence and ſtrength rather than convenience. The walls thick, the windows pierced wherever it was moſt neceſſary for them to look abroad, inſtead of being contrived for ſymmetry or to illuminate the chambers. To that ſtyle ſucceeded the richneſs and delicacy of the Gothic. As this declined, before the Grecian taſte was eſtabliſhed, ſpace and vaſtneſs ſeem to have made their whole ideas of grandeur. The palaces erected in the reign of Elizabeth by the memorable [*] counteſs of Shrewſbury, Elizabeth of Hardwicke, are exactly in this ſtyle. The apartments are lofty and enormous, and they knew not how to furniſh them. Pictures, had they had good ones, would be loſt in chambers of ſuch height: tapeſtry, their chief moveable, was not commonly perfect enough to be real magnificence. Fretted cielings, graceful mouldings of windows, and painted glaſs, the ornaments of the preceding age, were fallen into diſuſe. Immenſe lights compoſed of bad glaſs in diamond panes, caſt an air of poverty on their moſt coſtly apartments. That at Hardwicke, ſtill preſerved

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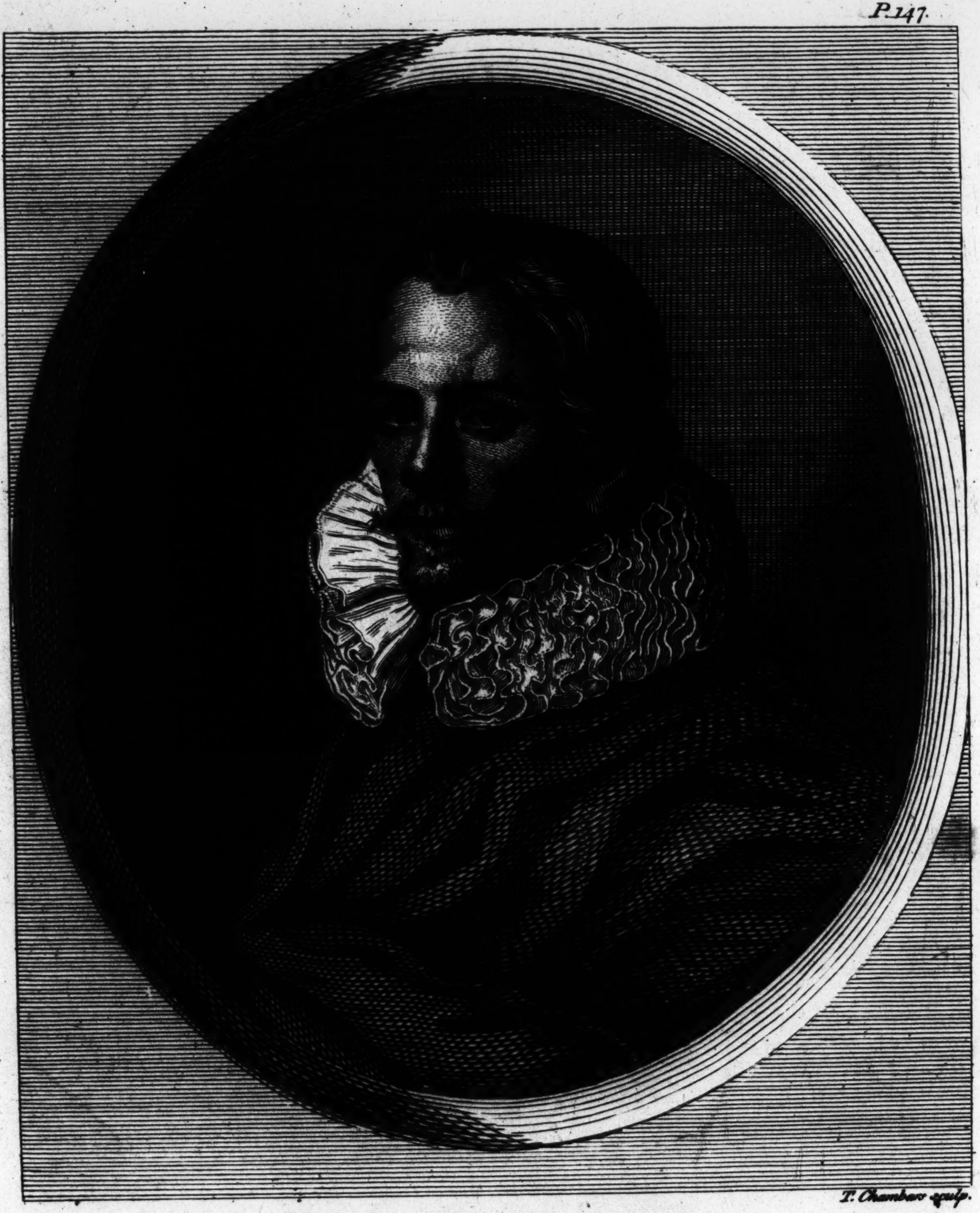
[*] It is a tradition in the family of Cavendiſh, that a fortune-teller had told her, that ſhe ſhould not die while ſhe was building: accordingly ſhe beſtowed a great deal of the wealth ſhe had obtained from three huſbands in erecting large ſeats at Hardwicke, Chatſworth, Bolſover, and Oldcotes, and, I think, at Workſop; and died in a hard froſt when the workmen could not labour.



T. Chambars sculp.

PAUL VANSOMER.

as it was furniſhed for the reception and impriſonment of the queen of Scots, is a curious picture of that age and ſtyle. Nothing can exceed the expence in the bed of ſtate, in the hangings of the ſame chamber, and of the coverings for the tables. The firſt is cloth of gold, cloth of ſilver, velvets of different colours, lace, fringes, and embroidery. The hangings conſiſt of figures, large as life, repreſenting the virtues and vices, embroidered on grounds of white and black velvet. The cloths to caſt over the tables are embroidered and emboſſed with gold on velvets and damaſks. The only moveables of any taſte are the cabinets and tables themſelves, carved in oak. The chimneys are wide enough for a hall or kitchen, and over the arras are friezes of many feet deep with miſerable relievos in ſtucco repreſenting huntings. There and in all the great manſions of that age is a gallery, remarkable only for its extent. That at Hardwicke is of ſixty yards.

James built no palace himſelf. Thoſe erected by the nobles in his reign are much like what I have been deſcribing. Audley-inn *, one of the wonders of that age, deſerved little notice but for the prodigious ſpace it covered. Towards the end of that monarch's reign genius was called out and appeared. The magnificent temper or taſte of the duke of Buckingham led him to collect pictures, and pointed out the ſtudy of them to prince Charles. Rubens came over, Inigo Jones aroſe, and architecture broke forth in all the luſtre and purity of Rome and Athens.—But before I come to that period, I muſt clear my way by ſome account of the preceding artiſts. The firſt painter who ſeems to have arrived after the acceſſion of James was

PAUL VANSOMER,

a native of Antwerp. The accounts of him are extremely deficient, no author of the lives of painters mentioning him but Carl Vermander, who only ſays that Vanſomer was living when he wrote, and then reſided with his

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* Dugdale, writing after the days of Inigo Jones, ſays, that this houſe was not to be equalled by any fabric in this realm, excepting Hampton-court. There are prints of Audley-inn in its grandeur by Winſtanley, who lived at Littlebury near it, where, within my memory, was his houſe, remarkable for ſeveral mechanic tricks, known by the name of WINSTANLEY'S WONDERS. His plates of Audley-inn are extant, but the prints are very ſcarce. Part of the edifice was taken down about forty years ago, and a greater part, with the magnificent gallery, was demoliſhed after the deceaſe of the laſt earl of Suffolk of that line.

brother Bernard at Amſterdam. Yet Vanſomer as a painter of portraits was a very able maſter. The picture of the lord chamberlain William earl of Pembroke, half length at St. James's, is an admirable portrait; and a whole length at Chatſworth of the firſt earl of Devonſhire in his robes, though aſcribed to Mytens, I ſhould think was painted by the ſame hand. Mytens was much colder in his colouring and ſtiff in his drawing *. Both theſe portraits are bold and round, and the chiaro ſcuro good. The earl of Devonſhire is equal to the pencil of Vandyck, and one of the fineſt ſingle figures I have ſeen. In what year Vanſomer came to England we do not know; certainly as early as 1606, between which and 1620 he did ſeveral pictures. I ſhall mention but a few, that are indubitably his, from whence by compariſon his manner may be known.

James I. at Windſor, behind him a view of Whitehall.

Anne of Denmark, with a proſpect of the weſt end of St. Paul's.

The ſame king at Hampton-court, armour lying by him on the ground; better than the former. Dated 1615.

His queen, in blue, with a horſe and dogs; alſo at Hampton-court. This picture is imitated in the tapeſtry at Houghton.

Three ladies, 1615, at Ditchley: lady Morton in purple; another, with yellow lace about her neck and a gauze ſcarf; the third in black, with a crape over her forehead.

Lord chancellor Bacon and his brother Nicholas at Gorhambury.

Sir Simon Weſton, brother of lord treaſurer Portland, whole length with a pike in his hand, 1608, æt. 43. This piece was in the poſſeſſion of the lord chief juſtice Raymond.

Marquis of Hamilton with the white ſtaff, at Hampton-court.

Vanſomer died about the age of forty-five, and was buried at St. Martin's in

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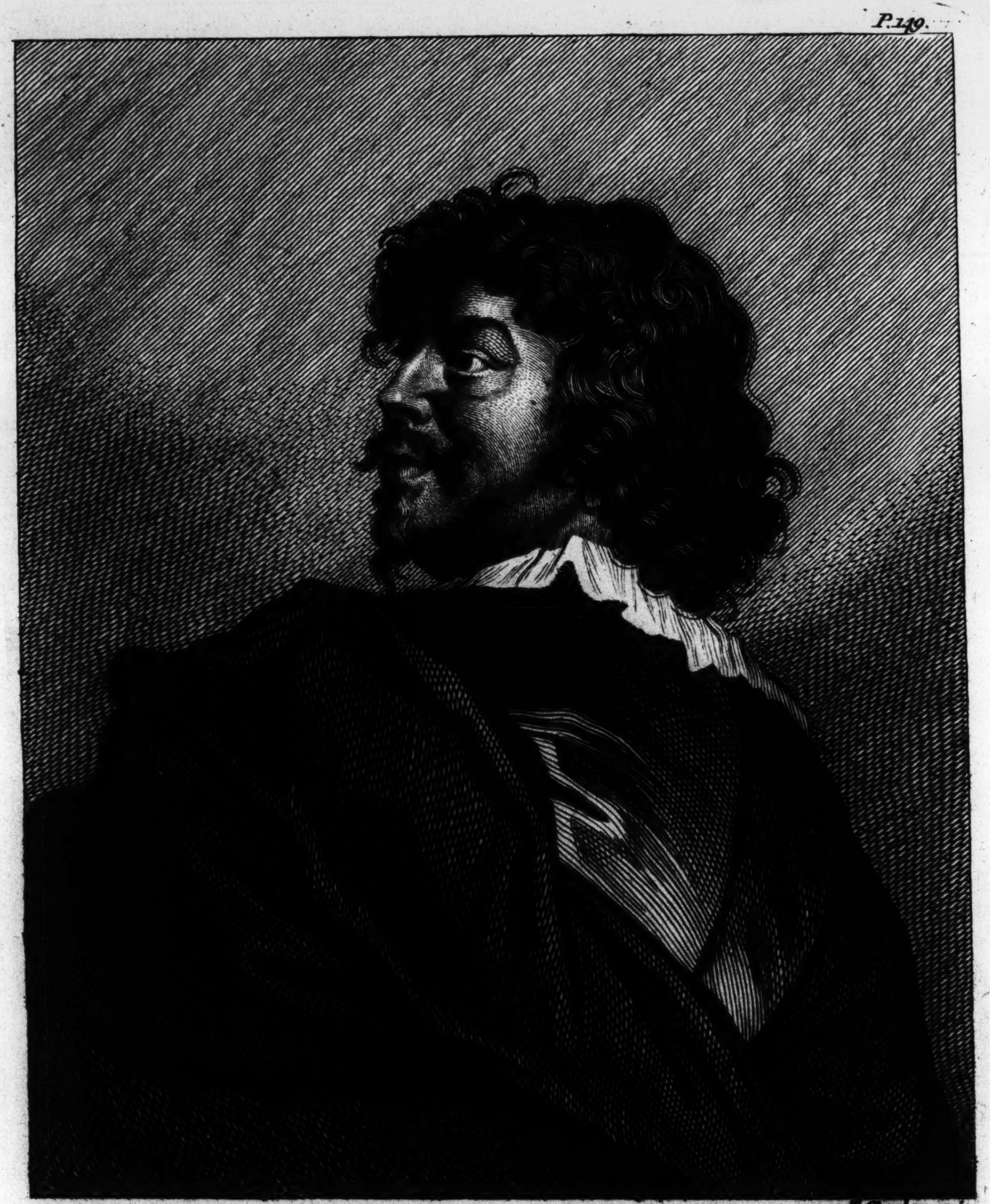
* Mytens improved ſo much in his later portraits, that this character muſt be read with allowances; and on ſtudying more of his works, I cannot determine whether the portrait at Chatſworth is not painted by him, as conſtant tradition ſays it was. In general, the portraits by Vanſomer and Mytens, when at whole length, may be thus diſtinguiſhed: Vanſomer commonly placed his on a mat; Mytens, on a carpet.

P.149.



T. Chambars sculp.

CORNELIUS JANSEN.

in the Fields, as appears by the regiſter, January 5, 1621: Paulus Vanſomer, pictor eximius, ſepultus fuit in eccleſiâ.

CORNELIUS JANSEN,

generally, but inaccurately, called Johnſon, was, according to Sandrart, born in London of Flemiſh parents; but Vertue, and the author of An eſſay towards an Engliſh ſchool, ſay it was at Amſterdam, where the latter aſſerts that he reſided long; the former, that he came over young; which, conſidering how late he lived, I ſhould be inclined to believe, if Vertue did not at the ſame time pronounce that his earlieſt performances are his beſt: ſo good a ſtyle of colouring was hardly formed here. His pictures are eaſily * diſtinguiſhed by their clearneſs, neatneſs and ſmoothneſs. They are generally painted on board, and, except being a little ſtiff, are often ſtrongly marked with a fair character of nature, and remarkable for a lively tranquillity in the countenances. His draperies are ſeldom but black. I have two portraits by him of ſingular merit; one of Mr. Leneve, maſter of the company of merchant-taylors; the other of ſir George Villiers, father of the great duke of Buckingham, leſs handſome, but extremely like his ſon. One of his hands reſts on the head of a greyhound, as fine as the animals of Snyder.

Janſen's firſt works in England are dated about 1618. He dwelt in the Black-friars, and had much buſineſs. His price for a head was five broad pieces. He painted too in ſmall in oil, and often copied his own works in that manner. In the family of Verney were the portraits of ſir Robert Heath and his lady in both ſizes. At Caſhiobury is a large piece, curious, but ſo inferior to Janſen's general manner, that, if his name were not to it, I ſhould doubt its being of his hand. It repreſents Arthur lord Capel, who was beheaded, his lady and children. Behind them is a view of the garden at Hadham, at that time the chief ſeat of the family. Between the years 1630 and 1640 Janſen lived much in Kent, at a ſmall village called Bridge near Barhamdown, and drew many portraits for gentlemen in the neighbourhood, particularly of the families of Auger, Palmer, Hammond and Bowyer. One of his beſt works was the picture of a lady Bowyer, of the family of Auger, called for her exquiſite beauty *The Star in the Eaſt*. At Sherburn caſtle in Dorſetſhire is a head of Elizabeth Wriotheſley eldeſt daughter of Henry earl

* He ſometimes put this mark on his pictures, CJ fecit.

of Southampton, and wife of William lord Spenſer, her head richly dreſſed, and a picture in a blue enamelled caſe at her breaſt. This picture is well coloured, though not equal to another at the ſame ſeat, a half length of her mother, Elizabeth, daughter of John Vernon, wife of earl Henry. Her clothes are magnificent, and the attire of her head, ſingular, a veil turned quite back. The face and hands are coloured with incomparable luſtre, and equal to any thing this maſter executed. There is alſo a half length in black ſatin of John Digby, firſt earl of Briſtol, young and remarkably handſome. It is aſcribed to Janſen, but is faintly coloured, and evidently in the manner of Vandyck, whom perhaps he imitated as well as rivalled.

Janſen's fame declined * on the arrival of Vandyck; and the civil war breaking out, Cornelius, at the importunity of his wife, quitted England. His paſs is recorded in the Journals of the Commons:

October 10, 1648. Ordered, that Cornelius Johnſon, picture-drawer, ſhall have Mr. Speaker's warrant to paſs beyond ſeas with Emanuel Paſſe, George Hawkins; and to carry with him ſuch pictures and colours, bedding, houſhold ſtuff, pewter and braſs, as belongs unto himſelf.

He retired firſt to Midelburg and then to Amſterdam, where he continued to paint, and died in 1665 †. His wife's name was Elizabeth Beck, to whom he was married in 1622. They had a ſon Cornelius, bred to his father's profeſſion, which he followed in Holland, where he died poor, being ruined by the extravagance of a ſecond wife. The ſon drew the duke of Monmouth's picture, as he was on the point of ſailing for his unfortunate expedition to England.

A ſiſter of Cornelius Janſen the elder was ſecond wife of ‡ Nicaſius Ruſſel or Rouſſel of Bruges, jeweller to the kings James and Charles the firſt. They had many children. To one of the ſons born in 1619 Cornelius Janſen was godfather, and the widow of Iſaac Oliver, godmother. Theodore Ruſſel, an elder ſon, was born in 1614, and lived nine years with his uncle Cornelius Janſen, and afterwards with Vandyck, whoſe pictures he copied very tolerably

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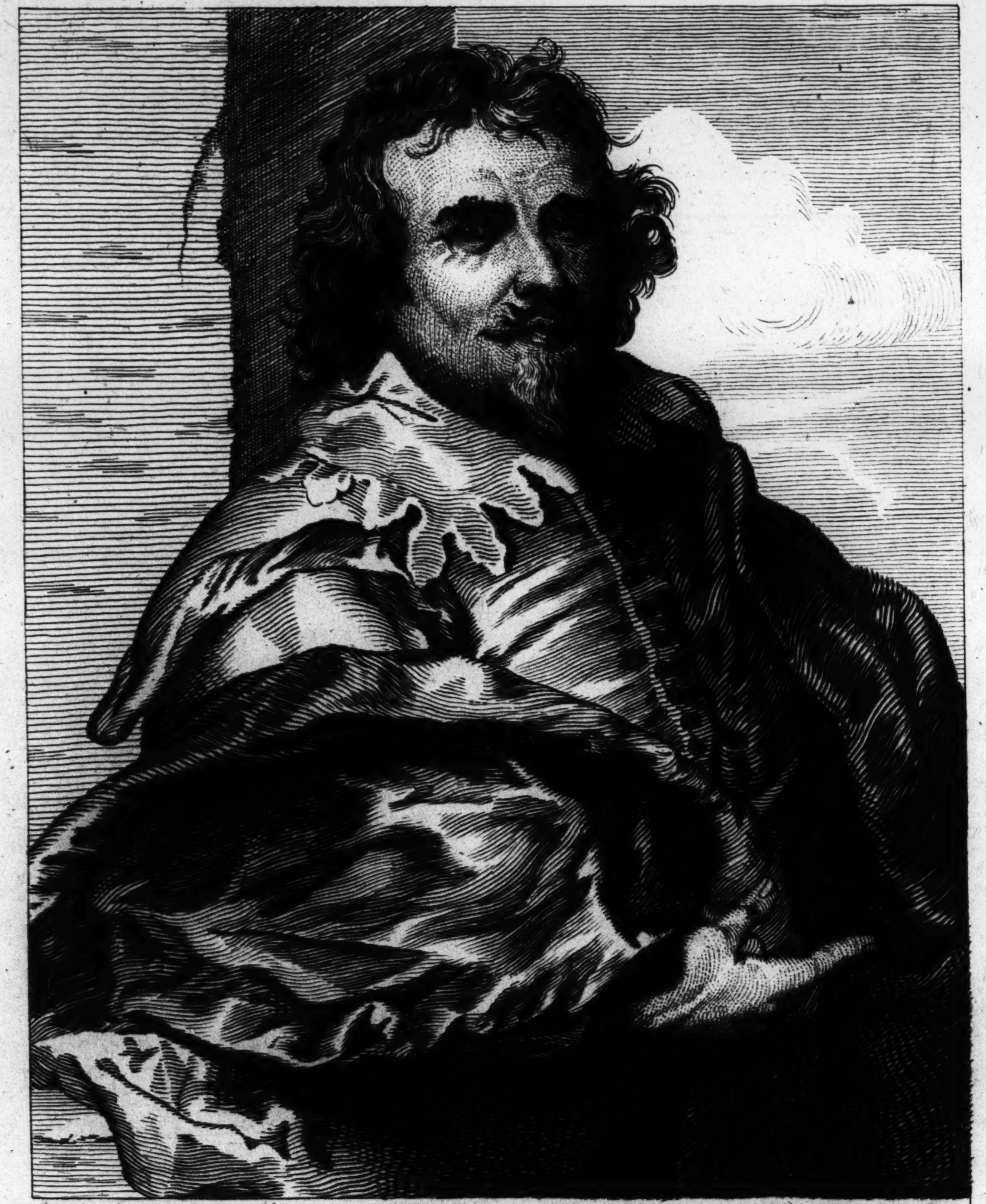
[*] At lord Pomfret's at Eaſton was a portrait of Charles I. by Janſen.

[†] Sandrart, p. 314.

[‡] In the catalogue of king Charles's pictures is mentioned a portrait drawn by George Spence of Nuremberg, and bought of Nicaſius Ruſſel, p. 135.

on



Ant. van Dyck, pinx. *A. Bannerman, sculp.*

DANIEL MYTENS.

on ſmall pannels: many of them are in a private apartment at Windſor, at Warwick-caſtle, and in the collection of the ducheſs dowager of Argyle. Ruſſel chiefly was employed in the country in the families of the earls of Eſſex and Holland, and was a lover of his eaſe and his bottle. He was father of Antony Ruſſel, a painter, from whom Vertue received theſe particulars, and at whoſe houſe he ſaw a picture of Cornelius Janſen, his wife and ſon, drawn by Adrian Hanneman, who courted Janſen's niece, but was diſappointed.

DANIEL MYTENS,

of the Hague, was an admired painter in the reigns of king James and king Charles. He had certainly ſtudied the works of Rubens before his coming over: his landſcape in the back grounds of his portraits is evidently in the ſtyle of that ſchool; and ſome of his works have been taken for Vandyck's. The date of his arrival is not certain; probably it was in hopes of ſucceeding Van Somer: but though he drew ſeveral of the court, he was not formally employed as the king's painter till the reign of Charles. His patent is preſerved in Rymer's Fœdera, vol. xviii. p. 3.

I found the minute of the docquet warrant for this among the Conway papers in theſe words:

The office of one of his majeſty's picture-drawers in ordinary, with the fee of 20*l.* per ann. graunted to Daniell Mitens during his life. Subſcribed by order from the lord chamberlain. Procured by Mr. Endimyon Porter, May 30, 1625.

And among the ſame MSS. is the following docquet-warrant:

July 31, 1626. A warrant to the exchequer to paie unto Daniell Mittens his majeſty's *picturer* the ſomme of 125 *l.* for divers pictures by him delivered to ſondry perſons by his majeſty's ſpecial direction. By order of the lord chamberlaine of his majeſty's houſhold, procured by the lord Conway.

At Hampton-court are ſeveral whole lengths of princes and princeſſes of the houſe of Brunſwick-Lunenburgh, and the portrait of Charles Howard earl of Nottingham. At Kenſington is Mytens's own head. At Knowle, Lionel Cranfield earl of Middleſex, lord treaſurer, with his white ſtaff, whole length. A ſmall bell on the table has theſe letters, D. M. F. 1623. It was more common for him to paint a ſlip of paper on his pictures, inſcribed only with the names or titles of the perſons repreſented. At lady Elizabeth Germain's at Drayton, is a very fine whole length of Henry Rich earl of Holland, in a ſtriped habit with a walking-ſtick. At St. James's * is Jeffery Hudſon the dwarf, holding a dog by a ſtring, in a landſcape, coloured warmly and freely like Snyder or Rubens. Mytens drew the ſame figure in a very large picture of Charles I. and his queen, which was in the poſſeſſion of the late earl of Dunmore, but the ſingle figure is much better painted. The hiſtory of this diminutive perſonage was ſo remarkable, that the reader will perhaps not diſlike the digreſſion.

He was born at Oakham in Rutlandſhire † in 1619, and about the age of ſeven or eight, being then but eighteen inches high, was retained in the ſervice of the duke of Buckingham, who reſided at Burleigh on the Hill. Soon after the marriage of Charles I. the king and queen being entertained at Burleigh, little Jeffery was ſerved up to table in a cold pie, and preſented by the ducheſs to the queen, who kept him as her dwarf. From ſeven years of age till thirty he never grew taller; but after thirty he ſhot up to three feet nine inches, and there fixed. Jeffery became a conſiderable part of the entertainment of the court. Sir William Davenant wrote a poem called Jeffreidos, on a battle between him and a turkey-cock ‡; and in 1638 was publiſhed a very ſmall book called the New-year's Gift, preſented at court from the lady Parvula to the lord Minimus (commonly called little Jeffery) her majeſty's ſervant, &c. written by Microphilus, with a little print of Jeffery prefixed. Before this period Jeffery was employed on a negotiation of great importance. He was ſent to France to fetch a midwife for the queen; and on his return with this gentlewoman, and her majeſty's dancing-maſter, and many rich preſents to the queen from her mother Mary de' Medici, he was taken by the Dunkirkers §. Jeffery, thus made of conſequence, grew to think himſelf really ſo. He had borne with little temper the teaſing of the courtiers and domeſtics, and had many ſquabbles with the king's gigantic porter ‖. At

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[*] The picture of the queen of Scots at St. James's is a copy by Mytens.

[†] See Fuller and Wright's Rutlandſhire.

[‡] The ſcene is laid at Dunkirk, and the midwife reſcues him from the fury of his antagoniſt.

[§] It was in 1630. Beſides the preſent he was bringing for the queen, he loſt to the value of 2500 *l.* that he had received in France on his own account from the queen-mother and ladies of that court.

[‖] A bas-relief of this dwarf and giant is to be ſeen

At laſt being provoked by Mr. Crofts, a young gentleman of family, a challenge enſued: and Mr. Crofts coming to the rendezvous armed only with a ſquirt, the little creature was ſo enraged that a real duel enſued; and the appointment being on horſeback with piſtols, to put them more on a level, Jeffery with the firſt fire ſhot his antagoniſt dead. This happened in France, whither he had attended his miſtreſs in the troubles. He was again taken priſoner by a Turkiſh rover, and ſold into Barbary. He probably did not long remain in ſlavery; for at the beginning of the civil war he was made a captain in the royal army, and in 1644 attended the queen to France, where he remained till the reſtoration. At laſt, upon ſuſpicion of his being privy to the Popiſh plot, he was taken up in 1682, and confined in the Gate-houſe Weſtminſter, where he ended his life in the ſixty-third year of his age.

Mytens remained in great reputation till the arrival of Vandyck, who being appointed the king's principal painter, the former in diſguſt aſked his majeſty's leave to retire to his own country; but the king, learning the cauſe of his diſſatisfaction, treated him with much kindneſs, and told him that he could find ſufficient employment both for him and Vandyck. Mytens conſented to ſtay, and even grew intimate, it is probable, with his rival; for the head of * Mytens is one of thoſe painted among the profeſſors by that great maſter.

Whether the ſame jealouſy operated again, or real decline of buſineſs influenced him, or any other cauſe, Mytens did not ſtay much longer in England. We find none of his works here after the year 1630. Yet he lived many years afterwards. Houbraken quotes a regiſter at the Hague dated in 1656, at which time it ſays Mytens painted part of the cieling of the town-hall there; the ſubject is, Truth writing hiſtory on the back of Fame.

Theſe were the moſt conſiderable painters in oil in the reign of James: there were undoubtedly ſeveral others of inferior rank, whoſe names are not come down to us, except two or three; and of one of thoſe I find nothing but this ſhort note from Baglione †:

ſeen fixed in the front of a houſe near the end of Bagnio court on the eaſt ſide of Newgate-ſtreet. Probably it was a ſign. Oliver Cromwell too had a porter of an enormous height, whoſe ſtandard is recorded by a large O on the back of the terrace at Windſor, almoſt under the window of the gallery. This man went mad and propheſied. In Whitechapel was a ſign of him taken from a print of St. Peter.

* In ſome of the firſt impreſſions the name of Iſaac appears in this plate, inſtead of Daniel. It was corrected afterwards.

† Page 186.

Chriſtophano Roncalli, pittore, andò per la Germania, per la Fiandra, per l'Olanda, per l'*Inghilterra*, per la Francia; e finalmente carico d'honori e di 74 anni finì il corſo 1626[*]. I ſhould not mention ſuch ſlight notices, but that they may lead to farther diſcoveries. Another was a more remarkable perſon, eſpecially in the ſubſequent reign; but in a work of this nature it is impoſſible not to run the ſubjects of one chapter into thoſe of another, taking care however to diſtribute them, as they ſerve beſt to carry on the chronologic ſeries. His name was

ROBERT PEAKE.

The earlieſt mention of him that appears is in the [†] books of the lord Harrington treaſurer of the chambers, N° 78, 79, being accounts of monies received and paid by him:

Item, paid to Robert Peake [‡], picture-maker, by warrant from the council October 4, 1612, for three ſeveral pictures made by him at the commandment of the duke of York his officers, and given away and diſpoſed of by the duke's grace, twenty pounds.

It does not appear whether theſe pictures were in oil or water-colours; I ſhould rather ſuppoſe portraits in miniature of (king Charles the firſt then) the duke of York: but that Peake painted in oil is aſcertained by Peacham in his book of limning, where he expreſsly celebrates his good friend Mr. *Peake* and Mr. Marquis [§] for oil-colours. Peacham himſelf was a limner, as he tells us in the ſame book, having preſented a copy of his majeſty's Baſilicon Doron illuminated to Prince Henry.

Peake was originally a picture-ſeller by Holborn-bridge, and had the honour of being Faithorn's maſter, and, what perhaps he thought a greater honour, was knighted at Oxford, March 28, 1645. The diſorders of the times confounding all profeſſions, and no profeſſion being more bound in gratitude to take up arms in the defence of king Charles, ſir Robert Peake entered into the ſervice, and was made a lieutenant-colonel, and had a command in Baſing-houſe

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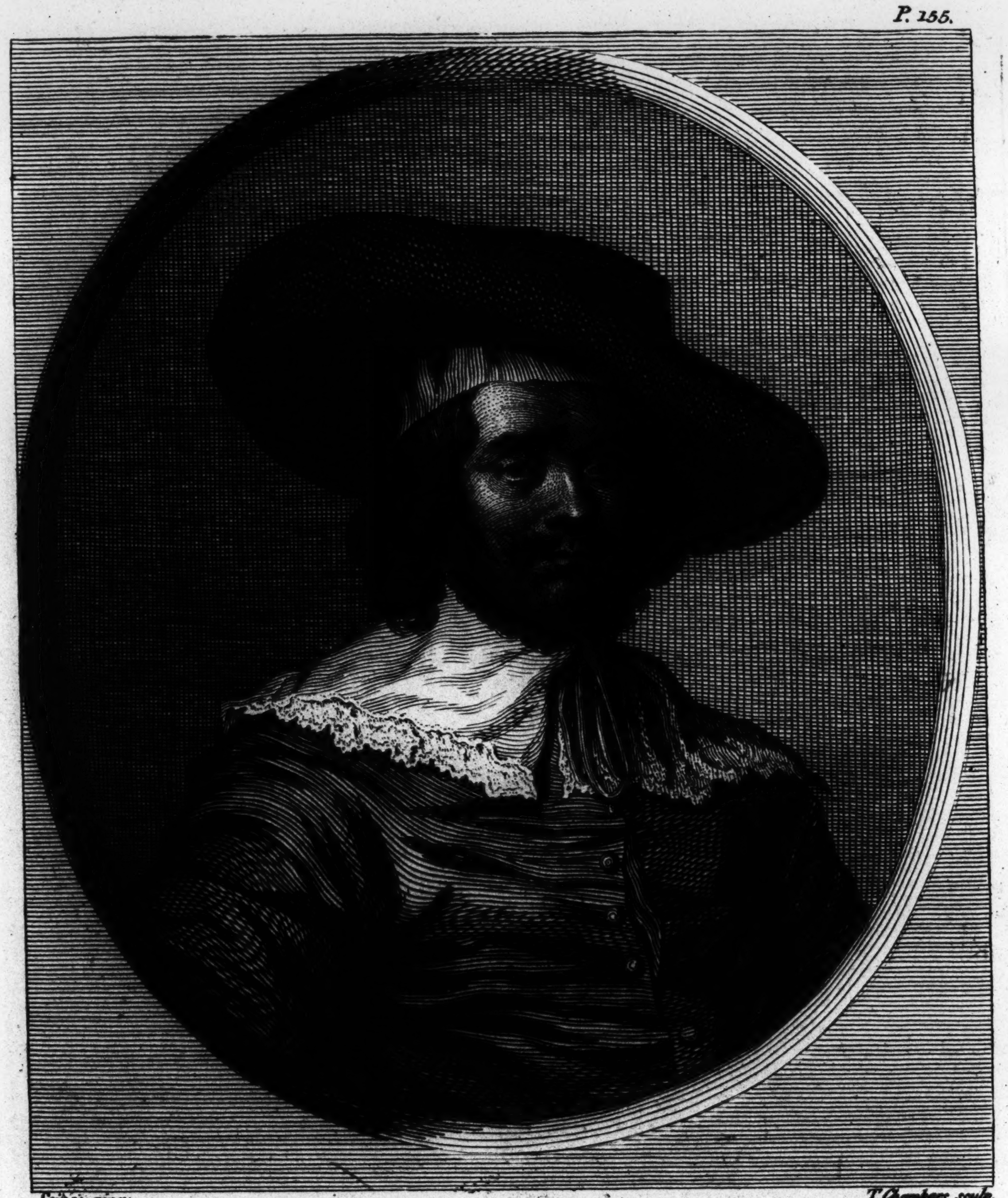
[*] He died at Rome.

[†] They were in the collection of the late Dr. Rawlinſon.

[‡] Mr. Pennant in his Tour to Scotland, vol. ii. p. 12, mentions a family picture done by one Tobias Ratcliff, but by the account he was rather a picture-maker than a painter, in this reign.

[§] Of this man I find no other mention.

P. 155.



Ipſe pinx. *T. Chambars sculp.*

PETER OLIVER.

houſe when it was beſieged; where he perſuaded his diſciple Faithorn to enliſt under him, as the latter in his dedication of the Art of Graving to ſir Robert expreſly tells him, and where Peake himſelf was taken priſoner *. He was buried in the church of St. Stephen, London †.

Miniature makes a great figure in this reign by the luſtre thrown on it by

PETER OLIVER,

the eldeſt ſon of Iſaac Oliver, and worthy of being compared with his father, In ſome reſpects the ſon even appears the greater maſter, as he did not confine his talent to ſingle heads. Peter copied in water-colours ſeveral capital pictures with ſignal ſucceſs. By the catalogues of king Charles I. and king James II. it appears that there were thirteen pieces of this maſter in the royal collection, chiefly hiſtoric miniatures; ſeven of them are ſtill preſerved in queen Caroline's cloſet at Kenſington. At the earl of Exeter's at Burleigh is the ſtory of Venus and Adonis, painted by Peter, and dated 1631. Vertue mentions another, which was in Mr. Halſted's ſale in May 1726; it repreſented Joſeph, the Virgin, and the Child aſleep, eight inches wide and five high. On it was written his name, with the termination French, P. Olivier fecit, 1628. Another piece, a fine drawing in Indian ink, was copied by him from a picture of Raphael in the collection of king Charles, St. John preſenting a croſs to the Child, kneeling before the Virgin. The original was ſold after the king's death to the Spaniſh embaſſador for 600*l*. Jerome Laniere bought Peter's drawing, and ſold it for twenty guineas to Mr. John Evelyn, from whom it came to the preſent ſir John Evelyn. The duke of Devonſhire has the portrait of Edward VIth when an infant, the drapery highly ornamented and finiſhed; a copy from Holbein ‡. Lady Elizabeth Germain has at Drayton the Madonna and Child. The fineſt work of Peter Oliver, in my opinion, is the head of his own wife, in the cabinet of the ducheſs of Portland: it is life itſelf. I doubt whether his father ever excelled this piece. I have a head of the ſame woman drawn with black lead on the leaf of a vellum pocket-book; on the reverſe is his own portrait in profile; both maſterly: and in black and red chalk I have a boy's head, larger than he generally painted, of great nature and vivacity. At Kenſington below ſtairs is the portrait of Peter Oliver by Hanneman, who painted the wife too; but I know not where the latter is *.

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* See A letter from Oliver Cromwell to the ſpeaker of the houſe of commons, on the reduction of Baſing-houſe. Printed in the Annual Regiſter for 1761.

† Payne Fiſher's catal. of monuments.

‡ In the firſt edition I, by miſtake, aſcribed this to Iſaac Oliver; but Peter's mark is upon it.

It is extraordinary † that more of the works ‡ of this excellent maſter are not known, as he commonly made duplicates of his pictures, reſerving one of each for himſelf. On this ſubject Ruſſel the painter, related to or connected with the Olivers, told Vertue a remarkable ſtory. The greater part of the collection of king Charles being diſperſed in the troubles, among which were ſeveral of the Olivers, Charles II. who remembered, and was deſirous of recovering them, made many enquiries about them after the reſtoration. At laſt he was told by one Rogers § of Iſleworth, that both the father and ſon were dead, but that the ſon's widow was living at Iſleworth, and had many of their works. The king went very privately and unknown with Rogers to ſee them: the widow ſhowed ſeveral finiſhed and unfiniſhed, with many of which the king being pleaſed, aſked if ſhe would ſell them: ſhe replied, ſhe had a mind the king ſhould ſee them firſt, and if he did not purchaſe them, ſhe ſhould think of diſpoſing of them. The king diſcovered himſelf; on which ſhe produced ſome more pictures which ſhe ſeldom ſhowed. The king deſired her to ſet her price: ſhe ſaid ſhe did not care to make a price

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* Since this work was firſt publiſhed, a valuable treaſure of the works of this maſter and of his father Iſaac was diſcovered in an old houſe in Wales, which belonged to a deſcendent of ſir Kenelm Digby. The lateſt are dated 1633; but being encloſed in ivory and ebony caſes, and the whole collection locked up in a wainſcot box, they are as perfectly preſerved as if newly painted. They all repreſent ſir Kenelm and perſons related to or connected with him. There are three portraits of himſelf, ſix of his beloved wife at different ages, and three triplicates of his miſtreſs, all three by Iſaac Oliver, as is lady Digby's mother, which I have mentioned before. But the capital work is a large miniature copied from Vandyck, of ſir Kenelm, his wife and two ſons, the moſt beautiful piece of the ſize that I believe exiſts. There is a duplicate of ſir Kenelm and lady Digby from the ſame picture, and though of not half the volume, ſtill more highly finiſhed. This laſt piece is ſet in gold, richly inlaid with flowers in enamel, and ſhuts like a book. All theſe with ſeveral others I purchaſed at a great price, but they are not to be matched.

† Sir Andrew Fountaine loſt many miniatures by a fire at White's original chocolate-houſe in St. James's-ſtreet, about thirty years ago, where he had hired two rooms for a repoſitory of part of his collection. Probably ſome of the works of the Olivers, of Cooper, &c. were deſtroyed there.

‡ Peter Oliver etched a few ſmall hiſtories, but Vertue does not ſpecify the ſubjects.

§ Vertue ſays he was very great at court; it was probably Progers, well known for being employed in the king's private pleaſures. See Memoires de Grammont.

with his majeſty, ſhe would leave it to him; but promiſed to look over her huſband's books, and let his majeſty know what prices his father the late king had paid. The king took away what he liked, and ſent Rogers to Mrs. Oliver with the option of 1000*l.* or an annuity of 300*l.* for her life. She choſe the latter. Some years afterwards it happened that the king's miſtreſſes having begged all or moſt of theſe pictures, Mrs. Oliver, who was probably a prude, and apt to expreſs herſelf like a prude, ſaid, on hearing it, that if ſhe had thought the king would have given them to ſuch whores, and ſtrumpets, and baſtards, he never ſhould have had them. This reached the court, the poor woman's ſalary was ſtopped, and ſhe never received it afterwards. The reſt of the limnings which the king had not taken, fell into the hands of Mrs. Ruſſel's father.

Peter Oliver, ſays Vertue, died about the year 1664, aged near 60; but this muſt be a miſtake, as his father's drawing at Kenſington finiſhed by the ſon is dated 1616, when by that account Peter was not above twelve years old. From his age, and the ſtory of his widow, it is more likely that he died before the reſtoration. Probably the date 1664 ſhould be 1654. He was buried with his father in the Black-fryars.

As in none of theſe accounts mention is made of any children of Peter Oliver, I conclude that Iſaac Oliver, glaſs-painter, born in 1616, was ſon of the younger brother James. Among the verſes printed by the univerſity of Cambridge in 1638 on the death of Mr. Edward King, Milton's Lycidas, one of the Engliſh copies is inſcribed, Iſaac Oliver *; who, I ſuppoſe, was the glaſs-painter, and then about the age of twenty-two, as appears from the following inſcription on a painted window in Chriſt-church Oxford, ɸliver ætat. ſuæ 84, anno 1700, pinxit deditque. The ſtory is St. Peter delivered out of priſon, the drawing and execution good, but the colouring in ſome parts faint. The long life of this perſon†, eſtimable for his own merit and that of his family, ſerved almoſt alone to preſerve the ſecret of painting on glaſs—a ſecret which however has never been loſt, as I ſhall ſhow in a moment by a regular ſeries of the profeſſors. The firſt interruption given to it was by the reformation,

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[*] Peck's Life of Milton, p. 36.

[†] After the fire of London he was employed jointly with Mr. Hooke in ſurveying and laying out the ground for rebuilding the city. See Biogr. Britann. vol. iv. p. 2654, marginal note. There is a mezzotinto of Egbert Hemſkirk ſould by J. Oliver at the Eagle and Child on Luddgate-hill; and another of James II. on his throne with addreſſers thanking him for his declaration of liberty of conſcience. Vide Granger's Catalogue of Engliſh heads.

tion, which baniſhed the art out of churches; yet it was in ſome meaſure kept up in the eſcutcheons of the nobility and gentry in the windows of their ſeats. Towards the end of queen Elizabeth it was omitted even there, yet the practice did not entirely ceaſe. The chapel of our lady at Warwick was ornamented anew by Robert Dudley earl of Leiceſter and his counteſs, and the cypher of the glaſs-painter's name yet remains with the date 1574; and in ſome of the chapels at Oxford the art again appears dating itſelf in 1622 by the hand of no contemptible maſter. I could ſupply even the gap of forty-eight years by many dates on Flemiſh glaſs; but nobody ever ſuppoſed that the ſecret was loſt ſo early as the reign of James I. and that it has not periſhed ſince will be evident from the following ſeries reaching to the preſent hour:

The portraits in the windows of the library at All-Souls, Oxford.

In the chapel at Queen's-college twelve windows, dated 1518.

PC a cypher on the painted glaſs in the chapel at Warwick, 1574.

The windows at Wadham college; the drawing pretty good, and the colours fine, by Bernard Van Linge, 1622.

In the chapel at Lincoln's-inn, a window with the name of Bernard, 1623. This was probably the preceding Van Linge.

In the chapel at Wroxton ſtories from the Bible by Bernard Van Linge, 1632.

In Chriſt-church, Oxford, by Abraham Van Linge, 1640.

In the church of St. Leonard Shoreditch, two windows by Baptiſta Sutton, 1634.

The eaſt window in the chapel at Univerſity-college. Hen. Giles * pinxit, 1687. There are eight or ten more dated 1640.

— at Chriſt-church, Iſaac Oliver, aged 84, 1700.

Window in Merton-chapel, William Price †, 1700.

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* In Mr. Thoreſby's muſeum was "the picture of Mr. Henry Gyles, (called there) the famous glaſs-painter at York, wrote in mezzotinto by the celebrated Mr. Francis Place, when that art was known to few others. Bought with other curioſities of Mr. Gyles's executors." See Thoreſby's Ducatus Leodienſis, p. 492.

† He died in 1722.

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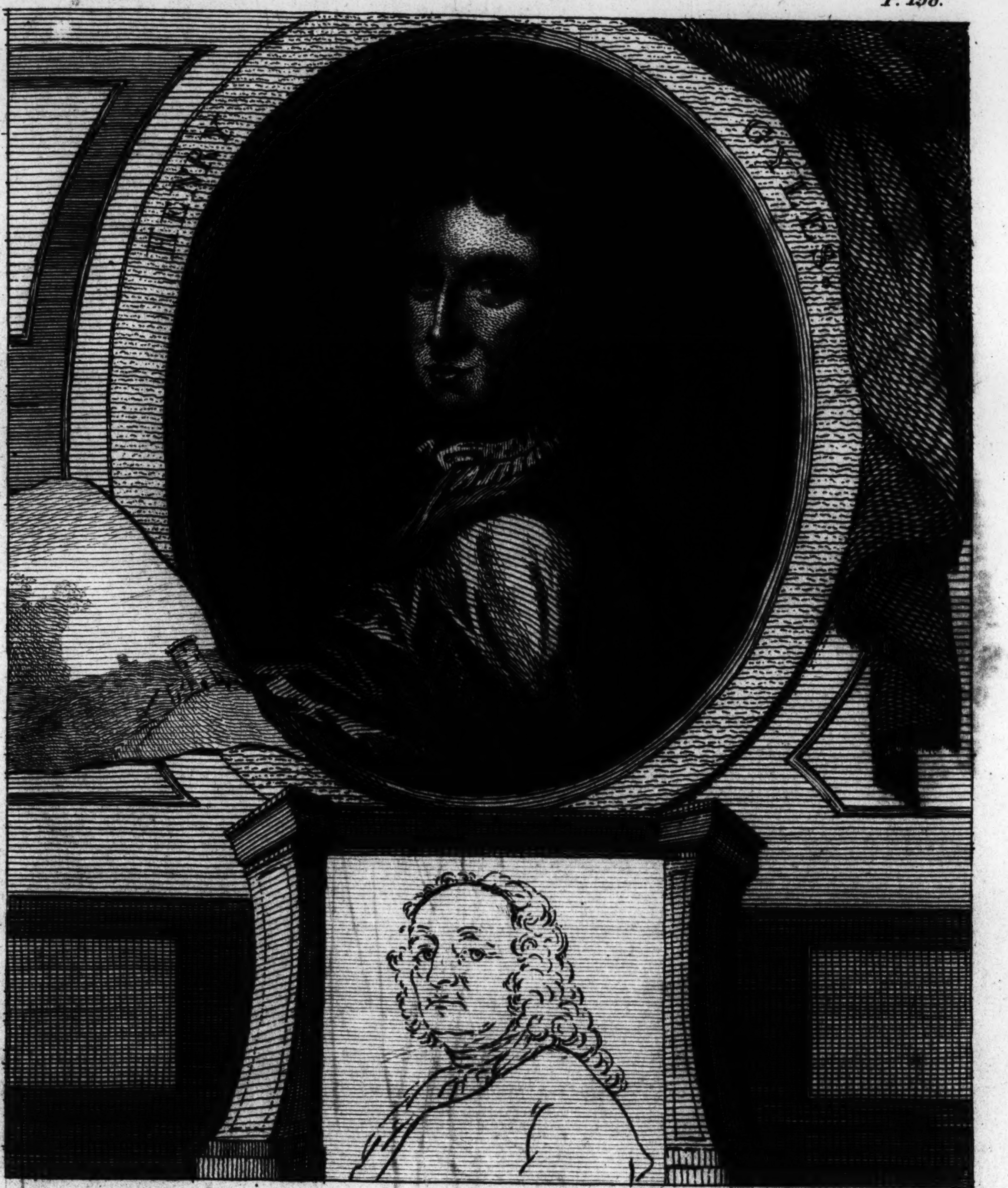
HENRY GYLES.

John Rowel.—

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Windows at Queen's, New-college and Maudlin, by William Price, the ſon, now living *, whoſe colours are fine, whoſe drawing good, and whoſe taſte in ornaments and moſaic is far ſuperior to any of his predeceſſors, is equal to the antique, to the good Italian maſters, and only ſurpaſſed by his own ſingular modeſty †.

EDWARD NORGATE,

though of a very inferior walk in the profeſſion, deſerves to be remembered for his uncommon excellence in his way. He was ſon of Dr. Robert Norgate, maſter of Bennet-college Cambridge, where Edward was born. He was brought up by Nicholas Felton biſhop of Ely, who married his mother, and who obſerving his inclination to limning and heraldry permitted him to indulge his genius. As he had good judgment in pictures, he was ſent into Italy by the great collector Thomas earl of Arundel to make purchaſes for him; but returning by Marſeilles, and by ſome accident being diſappointed of the remittances he expected, and totally unknown there, he was obſerved by a French gentleman to walk many hours every day on the cours in a diſconſolate manner. The gentleman, enquiring into his circumſtances, told him,

that

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* He died a bachelor at his houſe in Great Kirby-ſtreet, Hatton-garden, July 16, 1765.

† It may not be unwelcome to the curious reader to ſee ſome anecdotes of the revival of taſte for painted glaſs in England. Price, as I have ſaid, was the only painter in that ſtyle for many years in England. Afterwards, one Rowell, a plumber at Reading, did ſome things, particularly for the late Henry earl of Pembroke; but Rowell's colours ſoon vaniſhed. At laſt he found out a very durable and beautiful red; but he died in a year or two, and the ſecret with him. A man at Birmingham began the ſame art in 1756 or 57, and fitted up a window for lord Lyttelton in the church of Hagley, but ſoon broke. A little after him one Peckitt at York began the ſame buſineſs, and has made good proficience. A few lovers of the art collected ſome diſperſed panes from ancient buildings, particularly the late lord Cobham, who erected a gothic temple at Stowe, and filled it with arms of the old nobility, &c. About the year 1753, one Aſciotti an Italian, who had married a Flemiſh woman, brought a parcel of painted glaſs from Flanders, and ſold it for a very few guineas to the honourable Mr. Bateman of Old Windſor. Upon that I ſent Aſciotti again to Flanders, who brought me 450 pieces, for which, including the expence of his journey, I paid him thirty-ſix guineas. His wife made more journeys for the ſame purpoſe, and ſold her cargoes to one Palmer, a glazier in St. Martin's-lane, who immediately raiſed the price to one, two, five guineas for a ſingle piece, and fitted up entire windows with them, and with moſaics of plain glaſs of different colours. In 1761, Paterſon, an auctioneer at Eſſex-houſe in the Strand, exhibited the firſt auctions of painted glaſs, imported in like manner from Flanders. All this manufacture conſiſted in rounds of ſcripture-ſtories, ſtained in black and yellow, or in ſmall figures of black and white, birds and flowers in colours, and Flemiſh coats of arms.

that perceiving he was able to walk at leaſt twenty miles a day, if he would ſet out on his journey homewards, he would furniſh him handſomely for a footman; by which aſſiſtance Norgate arrived in his own country *. Among the accounts of the lord Harrington quoted above, is the following entry:

Paid to Edward Norgate by warrant from the council April 24, 1613, for his paynes taken to write and lymne in gold and colours certain letters written from his majeſty to the king of Perſia, the ſum of ten pounds.

Theſe letters were undoubtedly in anſwer to thoſe brought by that ſingular adventurer ſir Antony Shirley, embaſſador *from* the Sophy *to* his own ſovereign.

The warrant for reſtoring the uſe of the old Engliſh march, which I have ſet forth in the Catalogue of Noble Authors, was illuminated by this perſon; but the beſt evidence of his abilities is a curious patent lately diſcovered. The preſent earl of Stirling received from a relation an old box of neglected writings, among which he found the original commiſſion of Charles I. appointing his lordſhip's predeceſſor Alexander earl of Stirling commander in chief of Nova Scotia, with the confirmation of the grant of that province made by James I. In the initial letter are the portraits of the king ſitting on the throne delivering the patent to the earl, and round the border repreſentations in miniature of the cuſtoms, huntings, fiſhings and productions of the country, all in the higheſt preſervation, and ſo admirably executed, that it was believed of the pencil of Vandyck. But as I know no inſtance of that maſter having painted in this manner, I cannot doubt but it was the work of Norgate, allowed the beſt illuminator of that age, and generally employed, ſays Fuller, to make the initial letters in the patents of peers and commiſſions of embaſſadors. Fuller concludes his account of him in theſe words: "He was an excellent herald by the title of ——— †, and, which was the crown of all, a right honeſt man. Exemplary his patience in his ſickneſs (whereof I was an eye-witneſs), though a complication of diſeaſes, ſtone, ulcer in the bladder, &c. ſeized on him." He died at the Herald's office December 23, 1650.

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* Fuller's Worthies in Cambridgeſhire.

† It is extraordinary that Fuller, who was acquainted with him, did not know the title of his office. It appears by the warrant for the march, that Norgate was Windſor-herald. He was alſo clerk of the ſignet. Vide Maſters's Hiſtory of Corpus Chriſti Coll. Camb. p. 118.

SOLOMON DE CAUS,

a Gaſcon, was prince Henry's drawing-maſter. All [*] we know of him is, that in 1612, the year of the prince's death, he publiſhed a book [†], entitled, La Perſpective, ou Raiſon des ombres et miroirs, with ſeveral engraved plates, folio [‡]. It is addreſſed from Richmond palace to prince Henry, after he had been, as he tells his highneſs, two or three years in his ſervice; and another tract in folio on mechanic powers, 1682.

This young prince was a great lover of the arts, and laid the foundation of the collection which his brother completed. The medals were purchaſed by him; and Vanderdort, in his catalogue, mentions ſeveral ſtatues and pictures which king Charles inherited from prince Henry. In the appendix to Birch's Life of this prince are ſeveral letters from ſir Edward Conway; in one [§] of which he mentions having bought a picture of the Four Evangeliſts, whom he calls affectedly, *the moſt faithfull, glorious and excellent ſecretaries that ever were to the infinite incomprehenſible Prince;* deſiring Mr. Adam Newton, *ſecretary to the moſt hopefull, powerfull and glorious earthly prince*, to preſent it to his royal highneſs; and in others is much talk of a negotiation in which he was employed by the ſame prince to engage an eminent painter of Delft to come to England. This was *Mireveldt*, who had many ſolicitations afterwards from king Charles on the ſame head; but none ſucceeded. The printed letters are from the Harleian MSS. and deſcribe Mireveldt as very fantaſtic and capricious. Mr. Weſt has two others, one from Mireveldt to ſir Edward Conway, the other from ſir Edward, in which appears the cauſe of Mireveldt's uncertainty: he was afraid of being ſtayed in England by authority, and ſtipulated that he ſhould have liberty to return in three months.—In 1625 he had again engaged to come, but was prevented by the breaking out of the plague. Mireveldt is ſaid to have painted five thouſand portraits: there are ſome in England of his hand, as Henry earl of Southampton at Woburn; ſir

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[*] I have learnt that the front of Wilton by Inigo Jones was conducted by this De Caus.

[†] There is another mentioned in a catalogue called Hortus Palatinus à Frederico rege Bohemiæ elect. palatin. Heidelbergæ extructus: Solomone de Caus, architecto Francofurti. Jo. Theod. de Bry 1620, in folio.

Catalogue de Crevenne, vol. ii. p. 246.

[‡] From prints in that book I ſhould think that he was brother of Iſaac de Caus, and aſſiſted him in building the porticos and loggias of Gorhambury, and at leaſt part of Camden-houſe near Kenſington.

Vide Brit. Topogr. vol. ii. 375.

[§] Page 486.

Ralph Winwood; a fine whole length at Kimbolton of Robert Rich earl of Warwick; and a print of Robert earl of Lindſey by Vorſt 1631, was engraved from a picture of Mireveldt: but theſe portraits muſt have been painted when thoſe perſons followed the wars and their buſineſs abroad.

It was in the reign of king James that the manufacture of tapeſtry [*] was ſet up at Mortlack in Surrey. Aubrey in his hiſtory of that county dates its inſtitution in the ſubſequent reign; but Lloyd [†] is not only poſitive for the former æra, but affirms, that at the motion of king James himſelf, who gave two thouſand pounds towards the undertaking, ſir Francis Crane erected the houſe at Mortlack for the execution of the deſign; and this is confirmed by authentic evidence: in Rymer's Fœdera [‡] is an acknowledgment from king Charles, in the very firſt year of his reign, that he owes [§] 6000*l.* to ſir Francis Crane for tapeſtry;

Franciſco Crane militi A. D. 1625.

For three ſuits of gold tapeſtry for our uſe we ſtand indebted to ſir Francis Crane for 6000*l.* Granted to him an annuity of 1000*l.* To ſir Francis Crane alſo allowed more 2000*l.* yearly for the better maintenance of the ſaid worke of tapeſtries for ten years to come.

It is plain by this deed that the manufacture was then arrived at great perfection. Another ſuit of hangings, executed at the ſame place, and repreſenting the five ſenſes, was in the palace at Oatlands: they were ſold in 1649 for 270*l.* At Hampton-court are ſome of the cartoons.

The beautiful hangings at Lord Orford's at Houghton, containing whole lengths of king James, king Charles, their queens, and the king of Denmark, with heads of the royal children in the borders, were in all probability the production of the ſame manufacture.

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[*] The art of weaving tapeſtry was brought into England by William Sheldon, eſq. about the end of the reign of Henry VIII. See Dugdale's Warwickſhire in ſtemmate Sheldon, p. 584. At Mr. Sheldon's are four maps of Oxford, Worceſter, Warwick, and Glouceſter, ſhires, executed in tapeſtry on a large ſcale.

[†] State Worthies, p. 953.

[‡] Vol. xviii. p. 66.

[§] In the European Magazine for October 1786, p. 285, is a letter from ſir Francis Crane to James I. which explains that debt.

Williams, archbiſhop of York and lord keeper, paid ſir Francis Crane 2500*l.* for the four ſeaſons.

At Knowle is a piece of the ſame tapeſtry, wrought in ſilk, containing the portraits of Vandyck and ſir Francis himſelf. Mrs. Markham, whoſe maiden name was Crane, and a deſcendent of ſir Francis, has a half length portrait in tapeſtry of her anceſtor, with the collar of St. George over his ſhoulders. She has alſo a picture in the ſame manufacture of St. George and the dragon. She is a Roman catholic lady, and lives in Lincolnſhire. At lord Ilcheſter's at Redlinch in Somerſetſhire is a ſuit of hangings of this manufacture, repreſenting the twelve months in compartments. I have ſeen ſeveral more ſets of the ſame deſign; the habits are of the court of Francis I. and one of the months repreſents a gentleman and lady riding together to hawk.

Of this perſon I find no farther record with relation to the arts, but that he made a preſent to the king of a ſea-piece painted by Perſellis; and was dead when Vanderdort drew up the catalogue *. The manufacture will be mentioned again in the article of Franceſco Cleyne.

Sculpture was carried to no great height in the reign of James: what ſtatuaries there were, found employment chiefly on monuments, which, as far as I have ſeen, were generally in a bad taſte. What little Vertue could diſcover of the artiſts I ſhall ſet down.

MAXIMILIAN COLTE

lived in St. Bartholomew's cloſe: in the church is a monument for his daughter Abigail, who died at the age of 16, March 29, 1629: and in the regiſter of the pariſh is mentioned the interment of his wife Suſan, who died in 1645. He had two ſons, Alexander and John: the latter was a ſtone-cutter, and was buried in the ſame pariſh with his wife and children. Maximilian, the father, was of ſome eminence, and was in the ſervice of the crown, as appears by an office-book of the board of works:

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* King Charles's Catalogue, p. 13. He went to Paris to be cut for the ſtone in the bladder in 1635, and probably died there. He was at that time engaged in a ſuit in the Star-chamber with ſir Robert Oſborne, an old ſervant of king James, who had mortgaged to Crane for 7500*l.* the royal manor of Grafton, of which he was only tenant. See Strafford's Papers, vol. i. p. 261. 336. 524. He was ſome time chancellor of the garter, and founded five additional alms-knights, by his will dated in 1635. See Aubrey's Hiſtory of Surrey, vol. iii. p. 206. In Rymer is a patent granting to him and Frances ducheſs of Richmond and Lenox the monopoly of farthings for ſeventeen years. Vol. xviii. p. 143.

Maximilian Colte, maſter ſculptor, at 8*l.* a year, 1633.

EPIPHANIUS EVESHAM

was another ſculptor of that time: in the tranſlation of Owen's Epigrams by John Penkethman, printed in 1624, the tranſlator ſays, "Give me leave to inſert his (Owen's) epitaph, which is engraved in a plate of braſs, and fixed under his monumental image, formed and erected by that moſt exquiſite artiſt, Mr. Epiphanius Eveſham, in the catheral of St. Paul."

NICHOLAS STONE

was the ſtatuary moſt in vogue. He was born at Woodbury near Exeter, in 1586, and, coming to London, lived for ſome time with one Iſaac James. He then went to Holland, where he worked for Peter de Keyſer, whoſe daughter he married; and returning to England was employed in making monuments for perſons of the firſt diſtinction. In 1616 he was ſent to Edinburgh to work in the king's chapel there. In 1619 he was engaged on the building of the banqueting-houſe; and in the beginning of the reign of king Charles he received his patent as maſter maſon, recorded in Rymer's Fœdera*, of which this is the ſubſtance: "Know ye that we do give and graunt unto our truſty and well beloved ſervant Nicholas Stone the office and place of our maſter maſon and architect for all our buildings and reparations belonging to our caſtle of Windſor during the term of his natural life; and further, for the executing the ſaid office, we do give him the wages and fee of twelve pence by the day in as ample and as large a manner as † William Suthis or any other perſon heretofore did enjoy. A. D. 1626, April 20."

The hiſtory of his works is fully recorded by himſelf. Vertue met with his pocket-book, in which he kept an account of the ſtatues and tombs he exe-

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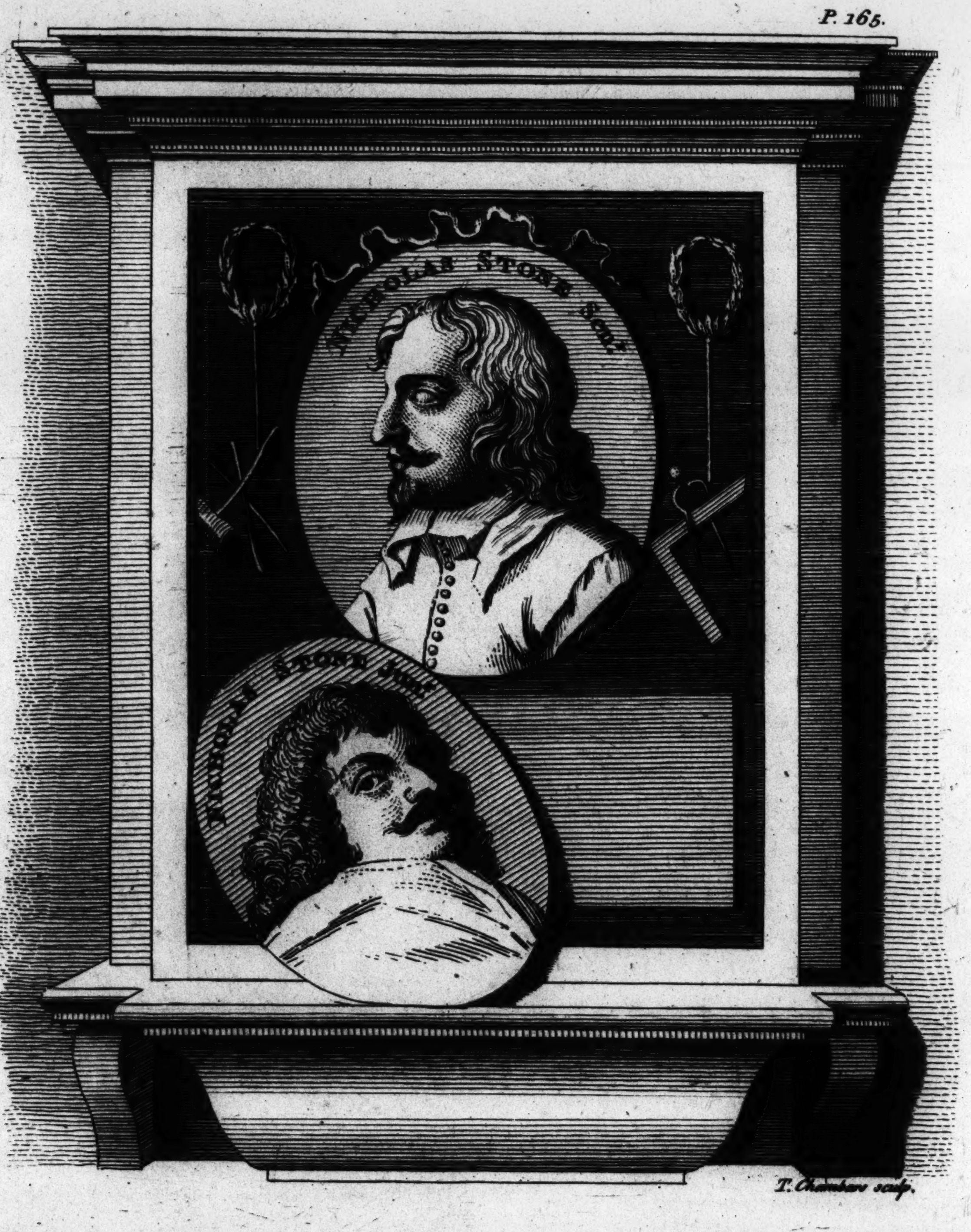
* Vol. xviii. p. 675.

† William Suthis, maſter maſon of Windſor-caſtle, citizen and goldſmith of London, is buried at Lambeth, where a tomb was erected for him by his wife. He died October 5, 1625. See the epitaph in Aubrey's Hiſtory of Surrey, vol. v. p. 248.

P. 165.


NICHOLAS STONE SEN.
NICHOLAS STONE JUN.

T. Chambars sculp.

cuted, of the perſons for whom done, and of the payments he received: a copy of this * pocket-book Vertue obtained, from which I ſhall extract the moſt remarkable and curious articles.

"In June 1614, I bargained with ſir Walter Butler for to make a tomb for the earl of Ormond, and to ſet it up in Ireland; for the which I had well payed me 100*l.* in hand, and 300*l.* when the work was ſet up at Kilkenny in Ireland."

"1615. Agreed with Mr. Griffin for to make a tomb for my † lord of Northampton and to ſett it in Dover-caſtle, for the which I had 500*l.* well payed. I made maſter Iſaac James a partner with me in courteſy, becauſe he was my maſter three years, that was, two years of my prentice, and one year journeyman."

"In May 1615, I did ſet up a tomb for ſir Thomas Bodely in Oxford, for which Mr. Hackwell of Lincoln's-inn payed me 200*l.* good money."

"In November 1615 Mr. *Janſen* in Southwark and I did ſett up a tomb for Mr. Sutton at Charter-houſe, for the which we had 400*l.* well payed, but the little monument of Mr. Lawes was included, the which I made and all the carven work of Mr. Sutton's tomb."

"July 1616 was I ſent into Scotland, where I undertook to do work in the king's chapple and for the king's cloſſett, and the organ, ſo much as came to 450*l.* of wainſcot-worke, the which I performed and had my money well payed, and 50*l.* was given to drink, whereof I had 20*l.* given me by the king's command."

"1616. A bargain made with Mr. Chambers for the uſe of the right honorable ‡ Luce countes of Bedford, for one fair and ſtately tomb of touch-

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* Mr. Hawkſmore had the original. Another copy was in the poſſeſſion of captain Wind, an architect who will be mentioned hereafter.

† Henry Howard earl of Northampton. See Catalogue of Royal and Noble Authors.

‡ Lucy Harrington, a great heireſs, wife of Edward earl of Bedford, whoſe fortune and her own ſhe waſted. She was a great patroneſs of the wits of that age, and was much celebrated by them, particularly by doctor Donne: May dedicated his Lucan to her. At Woburn there is a picture of her in a fantaſtic habit, dancing; and another very fine one by Honthorſt, which will be mentioned hereafter. She was a collector of antique medals: among ſir Thomas Roe's is a letter to her, or rather a diſſertation, which infers that ſhe was no mean Latin ſcholar. Vide p. 583.

ſtone and white marble for her father and mother and brother and ſiſter, for the which I was to have 1020*l.* and my lady was to ſtand at all charges for carridge and iron and ſetting up."

"1619. A bargain made with ſir Charles Moriſon of Caſhioberry in Hartfordſhire for a tomb of alabaſter and touchſtone onely. One pictor of white marble for his father, and his own, and his ſiſter the counteſs of * Seſex, as great as the life, of alabaſter, for the which I had well payed 260*l.* and four pieces given me to drink."

"1619. I was ſent for to the officers of his majeſty's workes to undertake the charge of the place of maſter maſon for the new banquetting-houſe at Whitehall, wherein I was employed two years, and I had payed me four ſhillings and ten pence the day: and in that year I made the diall at St. James's, the king finding ſtone and workmanſhip only, and I had for it 6*l.* -- 13*s.* -- 4*d.* And I took down the fountain at Theobalds, and ſett it up again, and the fountain at Nonſuch, and I was paid for both 48*l.*"

"And in 1622 I made the great † diall in the Privy-garden at Whitehall, for the which I had 46*l.*"

"And that year 1622 I made a diall for my lord Brook in Holbourn, for the which I had 8*l.* -- 10*s.*"

"Unto ſir John Daves at Chelſey I made two ſtatues of an old man and a woman and a diall, for the which I had 7*l.* a piece."

"And a tomb for Dr. Donne's wife in St. Clement-danes, for the which I had fifteen pieces."

"1620. In Suffolke I made a tomb for ſir Edmund Bacon's lady, and in the ſame church of Redgrave I made another for his ſiſter lady (Gawdy), and was very well payed for them. And in the ſame place I made two pictors of white marbell of ſir N. Bacon and his lady, and they were layed upon the tomb that Bernard Janſon had made there, for the which two pictors I was payed by ſir Edmund Bacon 200*l.*"

"I alſo made a monument for Mr. Spencer the poet, and ſet it up at Weſtminſter, for the which the counteſs of Dorſett payed me 40*l.*"

"And

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[*] Bridget Morriſon, wife of Robert Ratcliffe earl of Suſſex.

[†] Mr. Marr drew the lines.

"And another there for Mr. Francis Holles, the youngeſt ſon of the earl of Clare, for the which the ſayd earl payed for it 50*l.*" [As this figure is of moſt antique ſimplicity and beauty, the deſign was certainly given by the earl to Stone, who when left to himſelf had no idea of grace, as appears by the tomb of the Lytteltons at Oxford.]

"My lord of Clare alſo agreed with me for a monument for his brother ſir George Holles, the which I made and ſett up in the chappell at Weſtminſter where ſir Francis Vere lyeth buried, for the which I was payed from the hands of the ſaid earl of Clare 100*l.*"

"And in the ſame church I made an inſcription for ſir Richard Cox, for the which I had 30*l.*"

"And another faſt by for monſieur *Caſabon*: the lord biſhop of Durham payed for it 60*l.*"

"And about this time (1625) I made for the Old Exchange in London four ſtatues, the one Edward 5, Richard 3, and Henry 7. for theſe three I had 25*l.* a piece, and one for queen Elizabeth, which was taken down and ſett up again where now it ſtandeth at Guildhall gate, for the which I had 30*l.*"

"And in 1629 I made a tomb for mylady Paſton of Norfolk, and ſett it up at Paſton, and was very extraordinarily entertained there, and payed for it 340*l.*"

"In 1631 I made a tomb for the right hon. lady the counteſs of Buckingham, and ſett it up in Weſtminſter-abbey, and was payed for it 560*l.*"

"In 1631 I made a tomb for doctor Donne *, and ſett it up in St. Paul's London, for the which I was payed by doctor Mountford the ſum of 120*l.* I took 60*l.* in plate, in part of payment."

"In 1634 I made a chemny-peece for ſir John Holland, and ſett it up at Godnon [Quidnam] in Norfolke, for the which I had 100*l.*"

"And 1632 I made a chemny-peece for Mr. Paſton, ſett up at Oxnett in

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* This monument of doctor Donne is remarkable for its ſingularity: a print of it is prefixed to the firſt edition of his Sermons. Another plate is in Dugdale's St. Paul's.

Norfolke, and for the which I had 80*l.* and one ſtatue of Venus and Cupid, and had 30*l.* for it; and one ſtatue of Jupiter 25*l.* and the three-headed dog Cerberus with a pedeſtal 14*l.* and Seres, and Hercules, and Mercury 50*l.*[*] and a tomb for mylady Catherine his dear wife 200*l.* and a little chemny-peece in a banquetting-houſe 30*l.* and one *Rance* marbel tabel with a foot 15*l.* and divers other things ſent down to him from time to time, as paintings, arms, &c. and in May 1641 ſent to him three ſtatues, the one Appollo, Diana, and Juno, agreed for 25*l.* a piece, with pedeſtals."

"In 1635 I made a tomb for the two ſonns of ſir Thomas Littleton, and ſett it up in Malden-college in Oxford, where the boys were drowned, for the which work I had 30*l.*"

"In 1649 I made a tomb for my lord Caſtleton vycount Dorcheſter, and ſett it up at Weſtminſter-abbey, for the which I had 200*l.* and an old monument that ſtood in the ſame place before ſett up for his lady ſome eight years before[†]."

The whole receipts, as they were caſt up by Stone's kinſman Charles Stoakes, amounted to 10889*l.*

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[*] Theſe three ſtatues, on the extinction of the houſe of Paſton, were ſold to the earl of Buckingham, and are now at his ſeat at Blickling in Norfolk.

[†] As perſons of curioſity may be glad to know the workman and the expence of the tombs of their anceſtors, I ſhall here briefly recapitulate the reſt. For lady Bennet's at York, 35*l.* Sir Roger Wilbraham's at Hadley by Barnet, 80*l.* Sir Thomas Hayes in Aldermanbury, 100*l.* Sir Robert Drury at Haſteed by Bury, 140*l.* Alderman Anguiſh at Norwich, 20*l.* Sir Thomas Ewer at Lynn, 95*l.* Lady Cary[‡] mother of lord Danvers, at Stow, Northamptonſhire, 220*l.* Mr. Moleſworth at Croyland, 23*l.* Mrs. Palmer at Enfield, 16*l.* Sir Thomas Cornwallis, groom-porter, at Portcheſter, 18*l.* Mr. Cornwallis of Suffolk, 16*l.* Sir Thomas Monſon's father and mother, ſet up two miles beyond Lincoln. For ſir Edmund Paſton, 100*l.* Sir Charles Morriſon and his lady in the chancel at Watford, 400*l.* Sir George Copen at St. Martin's, 40*l.* Dr. Barker in New-college Oxford, 50*l.* Lord Knevett at Stanwell, Middleſex, 215*l.* Sir Adam Niton (Newton) at Charlton by Greenwich, 180*l.* Sir Humphrey Lee at Acton-Bromwell, 66*l.* Sir Thomas Palmer at Winam, Kent, 100*l.* Sir Thomas Meary at Walthamſtow, 50*l.* Sir William Stonehouſe at Radley, Oxfordſhire, 120*l.* Sir Richard and lady Verney at Compton Verney, 90*l.* Mr. Cook and his wife at Brampton, Suffolk,

[‡] Elizabeth Nevil, daughter of John lord Latimer, by lady Lucy Somerſet, daughter of Henry earl of Worceſter. Lady Elizabeth was firſt married to ſir John Danvers of Dauntеſey, and then to ſir Edmund Carey ſon of Henry lord Hunſdon. She died in 1630, aged 84. The tomb, I am aſſured, is admirably performed.

Beſides theſe works Stone in 1629 undertook to build for the earl of Holland at Kenſington two piers of good Portland ſtone to hang a pair of great wooden gates; the eſtimate of the piers (which were deſigned by Inigo Jones, and are ſtill ſtanding at Holland-houſe, though removed to greater diſtance from each other) was 100*l.*

He built the great gate of St. Mary's church, and the ſtone gates for the phyſic-garden at Oxford, deſigned too by Inigo, for the earl of Danby, by whom (as by ſome other perſons) he was employed even as an architect. The earl ordered Stone to deſign a houſe for him at Cornbury, and to direct the workmen; for which he was paid 1000 *l.* In 1638 he built Tarthall near Buckingham-houſe for the counteſs of Arundel, and had paid to him at different times to pay workmen 634*l.* He built the front of St. Mary's at Oxford, and executed many works at Windſor for king Charles, particularly three cartouches to ſupport the balcony, the ſtar and garter. The figure of the Nile on the ſtairs at Somerſet-houſe was of his work; the other ſtatue was done by Kerne a German, who married Stone's ſiſter. He employed ſeveral workmen, ſome of whoſe names he has preſerved among his own accounts, as follow:

1629. John Hargrave made a ſtatue of ſir Edward Cook for 15*l.* -- 0*s.* -- 0*d.*

1631. Humphrey Mayor finiſht the ſtatue for Dr. Donne's monument, 8*l.* -- 0*s.* -- 0*d.*

1638. John Hargrave made the ſtatue to the monument of lord Spencer, 14*l.* -- 0*s* -- 0*d.* and Richard White made the ſtatue of lady Spencer, 15*l.* -- 0*s.* -- 0*d.*

1643. John Schurman, carver.

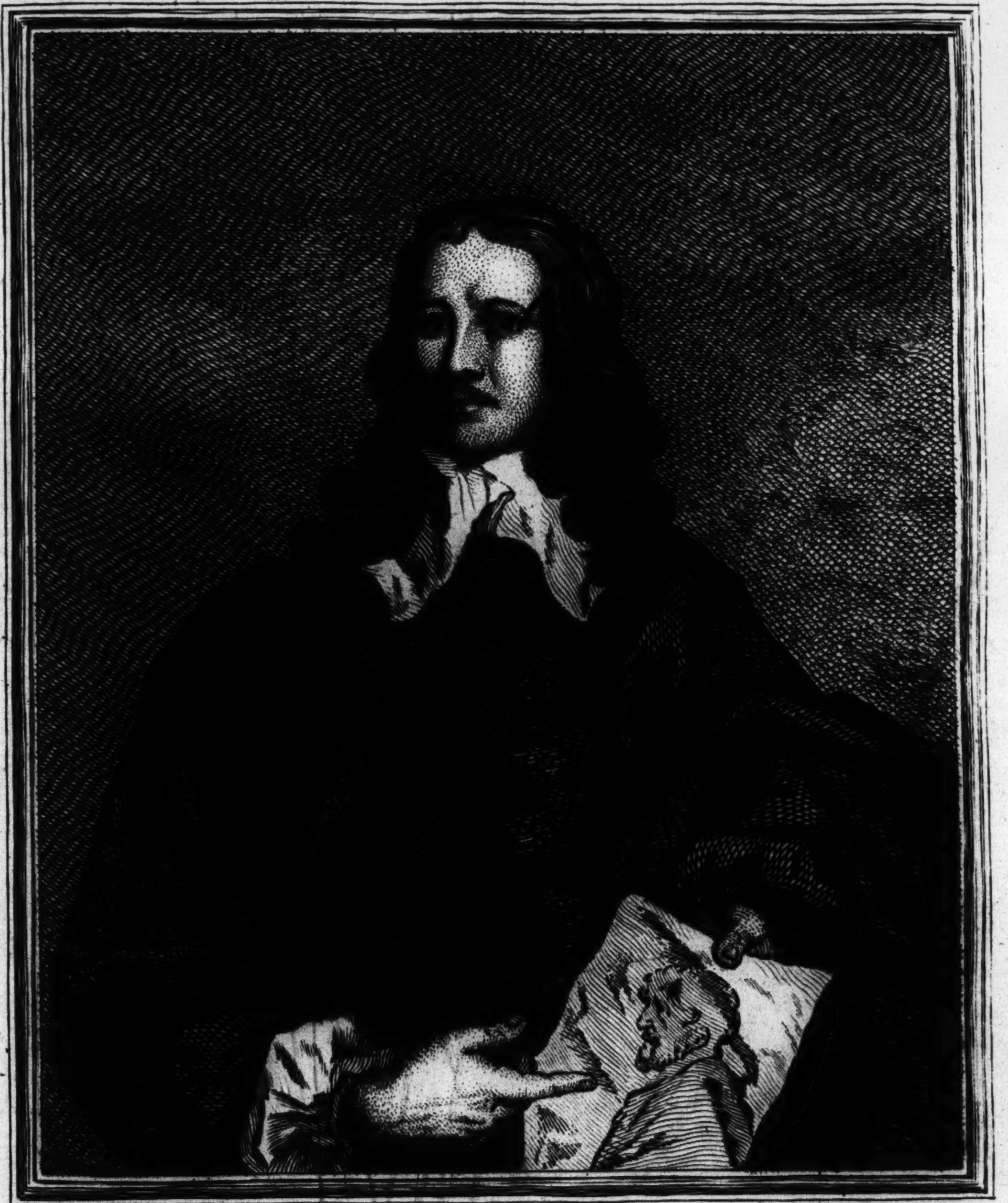
Nicholas Stone died in 1647, and was buried in St. Martin's, where on the north wall within the church is the following inſcription, with a profile of his head:

Suffolk, 130*l.* Sir Julius Cæſar in St. Helen's London, 110*l.* Lord and lady Spencer at Althorp, 600*l.* This was in 1638. Lord chief juſtice Coke at Tittleſhall, 400*l.* Sir Thomas Puckering at Warwick, 200*l.* Judge Hatton at St. Dunſtan's by Temple-bar, 40*l.* Sir J. Worſnom at Stanmore, 200*l.* and a porch to the new church there, 30*l.* Beſides others for very obſcure perſons, and without ſpecification of place.

"To the laſting memory of Nicholas Stone, eſq. maſter maſon to his majeſty, in his lifetime eſteemed for his knowledge in ſculpture and architecture, which his works in many parts do teſtify, and, though made for others, will prove monuments of his fame. He departed this life on the 24th of Auguſt 1647, aged ſixty-one, and lyeth buried near the pulpit in this church. Mary his wife and Nicholas his ſon lye alſo buried in the ſame grave. She died November 19th, and he on the 17th of September, 1647. H. S. poſuit."

Stone had three ſons, Henry, Nicholas, and John. The two eldeſt were ſent to Italy to ſtudy; the youngeſt was educated at Oxford, being deſigned for a clergyman, but in the civil war he entered into the army on the king's ſide. During that period this John Stone publiſhed a book on fortification, called Enchiridion, with many ſmall cuts etched by himſelf but without his name. The king's forces being routed, young Stone and a companion made their eſcape: the latter was taken and hanged before his father's door in Smithfield; but Stone hid himſelf in his father's houſe in Long-acre for above a twelvemonth, without the knowledge, ſays Vertue, of his father; whence, I ſuppoſe, he had either offended the old man by quitting his ſtudies for arms, or the father was too prudent to riſk the emoluments of his profeſſion by engaging in party diſſenſions. John at laſt found means of retiring to France, where he lived ſome years, and, I conclude, applied himſelf to the arts, as we ſhall find him after his return engaged in his father's buſineſs. Nicholas, the ſecond ſon, was of a promiſing genius; and while abroad modelled after the antiques ſo well, that his works have been miſtaken for the beſt Italian maſters. Mr. Bird the ſtatuary had the Laocoon and Bernini's Apollo and Daphne in terra cotta by this Nicholas Stone, and Vertue ſaw a book with many of his drawings of palaces, churches, and other buildings in Italy. He returned to England in 1642, and died the ſame year as his father.

Henry, the eldeſt ſon, who erected the monument for his father, mother, and brother, carried on, in conjunction with John, the buſineſs of a ſtatuary, after his father's death; though Henry addicted himſelf chiefly to painting, and was an excellent copyiſt of Vandyck and the Italian maſters: he is generally known by the name of *Old Stone*, I ſuppoſe to diſtinguiſh him from his brother John. Henry wrote a book, a thin folio, entitled The third part of the art of painting, taken moſtly from the ancients. Vertue, who ſaw this book, was uncertain whether the two former parts were compoſed by Stone, or



Lilly. pinx.t

Bannerman. Sculp.

HENRY STONE.

or by ſome other author. The accounts of Nicholas Stone, ſen. which I have quoted above, were continued by John, while he and Henry worked in partnerſhip: among other articles are the following:

"In the year of our Lord 1659 my brother and I made a tomb for the lord Aſhley, for which we had 60*l.*"

"Formerly I made a little tomb of white marble, being an eagle with an eſcutcheon upon his breaſt, ſett up at Sunning in Barkſhire, for 7*l.*"

"In A° 1656 I ſett up a little tomb in the Temple church for ſir John Williams, and had for it 10*l.* It was an eagle of white marble." There are but fifteen monuments entered in this account, the prices of none of which riſe above 100*l.* Conſequently the ſons, I ſuppoſe, never attained the reputation of the father.

A head of ſir Jonas Moore with a ſcroll of paper in his hand was engraved by T. Croſs in 1649 from a painting by Henry Stone *, whoſe houſe, garden, and work-yard in Long-acre, the ſame that had been his father's, were rented from the crown at 10*l.* a year, as appeared when ſurveyed in 1650 by the commiſſioners appointed to inſpect the lands that had belonged to the king. Henry Stone died in 1653, and was buried near his father, where a monument was erected and this epitaph written for him by his brother John:

"To the memory of Henry Stone of Long-acre, painter and ſtatuary, who having paſſed the greateſt part of thirty-ſeven years in Holland, France, and Italy, atchieved a fair renown for his excellency in arts and languages, and departed this life on the 24th day of Auguſt, A. D. 1653, and lyeth buried near the pulpit in this church:

His friends bewail him thus:

Could arts appeaſe inexorable fate,
Thou hadſt ſurvived this untimely date;
Or, could our votes have taken place, the ſun
Had not been ſet thus at it's glorious noon:

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* Ferdinando Boll, the painter, ſent his own portrait to Henry Stone, in exchange for his. Boll's was ſold to counſellor Eades at Warwick in 1680.

Thou ſhouldſt have lived ſuch ſtatues to have ſhown
As Michael Angelo might have wiſhed his own:
And ſtill thy moſt unerring pencil might
Have rais'd his admiration and delight,
That the beholders ſhould inquiring ſtand
Whether 'twas Nature's or the Artiſt's hand.
But thy too early death we now deplore,
There was not art that thou couldſt live to more,
Nor could thy memory by age be loſt,
If not preſerved by this pious coſt:
Thy name's a monument that will ſurpaſs
The Parian marble or Corinthian braſs.

John Stone to perfect his fraternal affections erected this monument."

And a little lower, June 1699.

"Four rare Stones are gone,
The father and three Sons,

In memory of whom their near kinſman, Charles Stoakes, repaired this monument."

John Stone, the laſt of the family, died ſoon after the reſtoration; and Stoakes, the perſon above mentioned, from whom Vertue learned all theſe circumſtances, came into poſſeſſion of many drawings, prints, paintings, models, &c. particularly many portraits of the family in ſmall by Henry Stone; and from Stoakes, the pictures fell into the hands of Mr. Cock the auctioneer.

BERNARD JANSEN

was an architect at the ſame time that Nicholas Stone was the faſhionable ſtatuary. They were employed together, as appears by the foregoing memorandums, on the tomb of Mr. Sutton the founder of the Charter-houſe. Of what country Janſen* was, does not appear; by both his names I conclude a foreigner, and probably a Fleming, as he was a profeſſed imitator of Dieterling a famous builder in the Netherlands, who wrote ſeveral books on architecture. Janſen was engaged on many great works * here; he built Audley-inn †, and the greater part of Northumberland-houſe, except the frontiſpiece, which Vertue diſcovered to be the work of the next artiſt

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* Among the Harleian MSS. No. 8. art. 15, are articles of agreement between Paul D'ewes, eſq. and Jan. Janſen ſtone-cutter, for ſetting up a tomb in the church of Stowlangtoſt. Dated June 25, 1624.

GERARD CHRISMAS.

Before the portal of that palace was altered by the late duke of Northumberland, there were in a frieze near the top in large capitals C. Æ. an enigma long inexplicable to antiquaries. Vertue found that at the period when the houſe was built, lived Chriſmas, an architect and carver of reputation, who gave the deſign of Alderſgate, and cut the bas-relief on it of James I. on horſeback, and thence concluded that thoſe letters ſignified Chriſmas ædificavit ‡.

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* This account Vertue received from Stoakes, the relation of Stone, mentioned in the preceding article.

† Audley-inn, near Walden in Eſſex, was an immenſe pile of building; the rooms large, but ſome of them not lofty in proportion, and a gallery of ninety-five yards, which with the chapel, and great council chamber, each projecting backwards from the ends of the gallery, have been demoliſhed. The preſent chapel was lately fitted up. The ſcreen accompanying the aſcent of ſteps from the hall was deſigned by ſir John Vanbrugh, and has no relation to the reſt of the building. That injudicious architect too adviſed the deſtruction of the firſt court, which conſiſted of noble corridores ſupported by columns of alabaſter, in the room of which he built two ugly brick walls which coſt 1600*l.* The marble pillars of the chapel were purchaſed by lord Onſlow. King William bought thence ſome ſuits of tapeſtry, now at Windſor, for which he paid 4500*l.* The drawing-room, called the fiſh-room, is a noble chamber; the ceiling and a deep frieze adorned in ſtucco with ſea-monſters and great fiſhes ſwimming. All the coſtly chimney-pieces have been ſold: over that in the gallery were the labours of Hercules, and in the ceiling, the loves of the Gods. Many of the friezes ſtill extant are in very good taſte. It was erected by THOMAS Howard earl of Suffolk, lord treaſurer in the reign of James I. and was generally ſuppoſed to be founded on Spaniſh gold, his counteſs, who had great ſway with him, being notoriouſly corrupt. There is a whole length of her in the hall at Gorhambury. She was mother of the memorable Frances counteſs of Eſſex and Somerſet; whoſe eſcutcheon ſtill (1762) remains entire in the chancel of the church at Walden, one of the lighteſt and moſt beautiful pariſh churches I have ſeen.

‡ In the New Deſcription of London, vol. v. it is ſaid, that from ſome || letters on the front, when it was laſt rebuilt, it was inferred, that one Moſes Glover was the architect; which is not improbable, as that great curioſity at Sion-houſe, the ſurvey of Sion and the neighbouring villages, was performed by Moſes Glover, painter and architecter. In that valuable plan are views of the royal houſes and ſeats in the neighbourhood.

|| It is probable, that originally there was a larger inſcription, containing, I ſuppoſe, the titles of the earl of Northampton the founder, in Latin, as well as the builder's name: for in Camden's Annalium Apparatus of James the Firſt, p. 45, at the end of his Letters, it is ſaid, that at the funeral of queen Anne, a young man among the ſpectators was killed by the fall of the letter S from the top of Northampton-houſe.

Janſen probably built the houſe, which was of brick; and the frontiſpiece, which was of ſtone, was finiſhed by Chriſmas. The carvers of the great ſhip, built at Woolwich by Mr. Peter Pett in 1637, were John and Mathias Chriſmas *, ſons of Gerard †.

JOHN SMITHSON

was an architect in the ſervice of the earls of Newcaſtle. He built part of Welbeck in 1604, the riding-houſe ‡ there in 1623, and the ſtables in 1625; and when William Cavendiſh, earl and afterwards duke of Newcaſtle, propoſed to repair and make great additions to Bolſover-caſtle, Smithſon, it is ſaid, was ſent to Italy to collect deſigns. From them I ſuppoſe it was that the noble apartment erected by that duke, and lately pulled down, was completed, Smithſon dying in 1648. Many of Smithſon's drawings were purchaſed by the late lord Byron from his deſcendents who lived at Bolſover, in the chancel of which church Smithſon is buried with this inſcription:

Reader, beneath this plain ſtone buried lies
Smithſon's remainder of mortality;
Whoſe ſkill in architecture did deſerve
A fairer tomb his memory to preſerve:
But ſince his nobler works of piety
To God, his juſtice and his charity,
Are gone to heaven, a building to prepare
Not made with hands, his friends contented are,
He here ſhall reſt in hope, till th' worlds ſhall burn,
And intermingle aſhes with his urn.
Ob. Decemb. 27, 1648.

His ſon, a man of ſome ſkill in architecture, was buried in the ſame grave.

BUTLER,

a name preſerved only by Peacham, in whoſe time Butler ſeems to have been ſtill living; for, ſpeaking of architecture and of the lord treaſurer Saliſbury,

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[*] They alſo made a tomb at Ampton in Suffolk, for ſir H. Calthorpe. Gough's Topogr. vol. i. p. 579. In the ſame work is mentioned a panegyric on Mayſter Gerard Chriſmas for bringing pagents and figures to ſuch great perfection both in ſymmetry and ſubſtance, being before but unſhapen monſters made only of ſlight wicker and paper, p. 676.

[†] Vertue had ſeen a printed copy of verſes in praiſe of the father.

[‡] As appears by his name over the gate. Mr. Pegge ſays his name was not John, but Huntingdon Smithſon. Biblioth. Topogr. Brit. Nº 32, p. 16.

"who, he adds, as he favoureth all learning and excellency, ſo he is a principal patron of this art, having lately employed Mr. Butler and many excellent artiſts for the beautifying his —— eſpecially his chapel at Hatfield."

STEPHEN HARRISON,

who calls himſelf joyner and architect, invented the triumphal arches erected in London for the reception of James I. They were engraved by Kip on a few leaves in folio; a work I never ſaw but in the library at Chatſworth.

I ſhall conclude what I have to ſay on the reign of king James, with a brief account of a few of his medalliſts. This article is one of the moſt deficient in Vertue's notes: he had found but very ſlight materials, though equally inquiſitive on this head with the reſt. One muſt except the ſubject of the two Simons, of whoſe works as he himſelf publiſhed a moſt curious volume, I ſhall omit the mention of them in this catalogue, only deſiring that Vertue's account of the two Simons and Hollar, and the catalogues of the collections of king Charles, king James, and the duke of Buckingham, may be regarded as parts of this his great deſign. By thoſe ſpecimens one ſees how perfect he wiſhed and laboured to make the whole.

I was in hopes of completing this article, by having recourſe to Mr. Evelyn's Diſcourſe on Medals, but was extremely diſappointed to find that in a folio volume, in which he has given the plates and inſcriptions of a regular ſeries of our medals, he takes not the leaſt notice of the gravers. I ſhould not have expected that a virtuoſo ſo knowing would have contented himſelf with deſcriptions of the perſons repreſented, he who had it in his inclination, and generally in his power, to inform poſterity of almoſt every thing they would wiſh to learn. Had Mr. Evelyn never regretted his ignorance of the names of the workmen of thoſe inimitable medals of the Seleucidæ, of the fair coins of Auguſtus, and of the denarii of the other Roman emperors? Was he ſatisfied with poſſeſſing the effigies of Tiberius, Claudius, Irene, without wiſhing to know the names of the ingenious and more harmleſs gravers? Why did he think poſterity would not be as curious to learn who were the medalliſts of Charles II. James I. Mary I.? He has omitted all names of gravers except in two or three of the plates, and even there ſays not a word of the artiſt. For inſtance, in a medal of Charles I. p. 113, under the king's buſt are the letters N. R. F. I cannot diſcover who this N. R. was [*], Thomas Rawlins was a graver of the mint about that time; perhaps he had a brother who worked in partnerſhip with him. I was ſo ſurpriſed at this omiſſion, that I concluded Mr. Evelyn muſt have treated of the gravers in ſome other part of the work. I turned to the index, and to my greater ſurpriſe found almoſt every thing but what I wanted. In the ſingle letter N, which contains but twenty-ſix articles, are the following ſubjects, which I believe would puzzle any man to gueſs how they found their way into a diſcourſe on medals:

Nails of the croſs.
Narcotics.
Nations, whence of ſuch various diſpoſitions.
Natural and artificial curioſities.
Navigation.
Neapolitans, their character.
Negros.
Neocoros.
Nightingale.
Noah.
Noſes.
Nurſes, of what importance their temper and diſpoſitions.

In ſhort, Mr. Evelyn, who loved to know, was too fond of telling the world all he knew [†]. His virtue, induſtry, ingenuity, and learning, were remarkable; one wiſhes he had written with a little more judgment—or perhaps it is not my intereſt to wiſh ſo; it would be more prudent to ſhelter under his authority any part of this work that is not much to the purpoſe.

All this author ſays [‡] of our medalliſts is, that we had Symons, Rawlins, Mr. Harris, Chriſtian, &c. and then refers us to his Chalcography [§], where indeed he barely names two more, Reſtrick and Johnſon, of whom I can find no other account. The reader muſt therefore accept what little is ſcattered up and down in Vertue's MSS. I have already mentioned one or two in a preceding part of this volume. The firſt graver I meet in the reign of James is

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[*] Unleſs it was Norbert Rotier, who arrived in the reign of Charles II. In that caſe, the medal in queſtion muſt have been executed after the Reſtoration.

[†] Among other branches of ſcience, if one can call it ſo, Mr. Evelyn ſtudied phyſiognomy, and found diſſimulation, boldneſs, cruelty, and ambition in every touch and ſtroke of Fuller's picture of Oliver Cromwell's face, which he ſays was the moſt reſembling portrait of the protector. In Vandyck's earl of Strafford, a ſteady, ſerious, and judicious countenance; and ſo in many others whoſe characters from knowing their hiſtory he fancied he ſaw in their features. How his divination would have been puzzled if he had been ſhown a picture of Cromwell in the contemptible appearance, which, ſir Philip Warwick ſays, he made at his firſt entry into the houſe of commons! Or if my lord Strafford had continued to oppoſe the court, and had never changed ſides, would Mr. Evelyn have found his countenance ſo STEADY AND JUDICIOUS?

[‡] Page 239.

[§] Page 49.

CHARLES ANTONY,

to whom ſir Thomas Knyvet, maſter of the mint in the ſecond of that king, paid by warrant 40*l.* for gold and workmanſhip, for graving an offering piece of gold, Antony having then the title of the king's graver *. Vertue ſuppoſes this perſon made the medal in 1604 on the peace with Spain, a medal not mentioned by Evelyn, and that he continued in office till 1620. Mr. Anſtis informed him of a warrant to a brother of Charles Antony, called

THOMAS ANTONY

curatori monetæ et ſigillorum regis ad cudendum magnum ſigillum pro epiſcopatu et comitatu palatino Dunelm. 1617. But of neither of theſe brothers do I find any other traces.

THOMAS BUSHELL

was probably a medalliſt of the ſame age. In the year 1737 Mr. Compton produced at the Antiquarian Society, as I find by their minutes, a gold medal, larger than a crown piece; on one ſide lord chancellor Bacon in his hat and robes, with this legend: Bacon Viceco. S^ct. Alb. Angliæ Cancell. On the reverſe, Thomas Buſhell. Deus eſt qui clauſa recludit.

NICHOLAS BRIOT

was a native of Lorrain, and graver of the mint to the king of France, in which kingdom he was the inventor, or at leaſt one of the firſt propoſers of coining money by a preſs, inſtead of the former manner of hammering. As I am ignorant myſelf in the mechanic part of this art, and have not even the pieces quoted by Vertue, I ſhall tread very cautiouſly, and only tranſcribe the titles of ſome memorials which he had ſeen, and from whence I conclude a literary controverſy was carried on in France on the ſubject of this new invention, to which, according to cuſtom, the old practitioners ſeem to have objected, as, probably, interfering with the abuſes of which they were in preſcriptive poſſeſſion.

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* I have a thin plate of ſilver larger than a crown piece, repreſenting king James on his throne. It is very neat workmanſhip, and probably by this Antony.

Raiſons de Nicolas Briot, tailleur et graveur des monoyes de France, pour rendre et faire toutes les monoyes du royaume à l'advenir uniformes et ſemblables, &c.

Les remonſtrances faites par la cour des monoyes contre la nouvelle invention d'une preſſe ou machine pour fabriquer les monoyes, propoſée par Nicolas Briot. 1618. qu°.

Examen d'un avis preſenté au conſeil de ſa majeſté 1621 pour la reformation des monoyes par Nicolas Briot. Compoſé par Nicolas Coquerel. This Coquerel, I find by another note, was Generalis monetarius, or Pope of the mint, into which the reformation was to be introduced. The Luther, Briot, I ſuppoſe, miſcarried, as we ſoon afterwards find him in the ſervice of the crown of England, where projectors were more favourably received. From theſe circumſtances I conclude he arrived in the reign of king James, though he did not make his way to court before the acceſſion of king Charles, the patron of genius. Briot's firſt public work was a medal of that prince exhibited in Evelyn, with the artiſt's name and the date 1628. To all or to almoſt all his coins and medals he put at leaſt the initial letter of his name. He was employed both in England and Scotland. In 1631, as appears by Rymer's Fœdera, tom. xix. p. 287, a ſpecial commiſſion was appointed for making trial of the experience, ſkill and induſtry of Nicholas Briot, in the coinage of money at the mint, dated June 13, 1631, at Weſtminſter. This was the project he had attempted in France, by inſtruments, mills and preſſes, to make better money and with leſs expence to the crown than by the way of hammering. The ſcheme was probably approved, for in the very next year we find him coining money upon the regular eſtabliſhment. There is extant a parchment roll, containing the accounts of ſir Robert Harley, knight of the bath, maſter-worker of his majeſty's monies of gold and ſilver within the tower of London, in the reign of king Charles I. from November 8, 1628, to Auguſt 1, 1636. In this account, in 1632 are payments to Briot for coining various parcels of gold and ſilver, which are followed by this entry:

"And delivered to his majeſtie in fair ſilver monies at Oatlands by ſir Thomas Ayleſbury, viz. iij crownes, and iij half crownes of Briot's moneys, and iij crownes, and iij half crownes, and ten ſhillings of the monoyers making."

Theſe comparative pieces were probably preſented to the king by ſir Robert Harley, Briot's patron, to ſhow the ſuperior excellence of the latter's method.

Briot returned to France about 1642, having formed that excellent ſcholar Thomas Simon.

In a private family (the name of which he does not mention) Vertue ſaw a peach-ſtone, on which was carved the head of king Charles full-faced, with a laurel, and on the reverſe, St. George on horſeback, with the garter round it; and on one ſide above the king's head, theſe letters NB. The tradition in that family was, that the carver having been removed from the ſervice of the crown, and at laſt obtaining the place of poor knight at Windſor, cut that curioſity to ſhow he was not ſuperannuated nor incapable of his office, as he had been repreſented. If the mark NB ſignified Nicholas Briot, as is probable, either the ſtory is fictitious, or Briot did not return to France on the breaking out of the civil war. The latter is moſt likely, as in the Treaſury, where the plate of St. George's chapel is depoſited, there is ſuch another piece, though inferior in workmanſhip to that above mentioned. In the Muſeum at Oxford are two ſmall carvings in wood, Chriſt on the croſs, and the Nativity, with the ſame cypher NB on each.

I have a bronze diſh ornamented in a good groteſque taſte in relief, with the elements and the ſeven liberal ſciences. On the bottom of the outſide is a good deal of Francis Briot, who was probably the brother of Nicholas.

CHAP. IX.

CHARLES I. *His Love and Protection of the Arts, Accounts of Vanderdort and Sir Balthazar Gerbier. Diſperſion of the King's Collection, and of the Earl of Arundel's.*

THE acceſſion of this prince was the firſt æra of real taſte in England. As his temper was not profuſe, the expence he made in collections, and the rewards he beſtowed on men of true genius and merit, are proofs of his judgment. He knew how and when to beſtow. Queen Elizabeth was avaricious with pomp; James I. laviſh with meanneſs. A prince who patronizes the arts, and can diſtinguiſh abilities, enriches his country, and is at once generous and an œconomiſt. Charles had virtues to make a nation happy; fortunate, if he had not thought that he alone knew how to make them happy, and that he alone ought to have the power of making them ſo!

His character, as far as it relates to my ſubject, is thus given by Lilly: "He had many excellent parts in nature, was an excellent horſeman, would ſhoot well at a mark, had ſingular ſkill in limning, was a good judge of pictures, a good mathematician, not unſkilful in muſic, well read in divinity, excellently in hiſtory and law, he ſpoke ſeveral languages, and writ well, good language and ſtyle." Perinchief is ſtill more particular: "His ſoul, ſays that writer, was ſtored with a full knowledge of the nature of things, and eaſily comprehended almoſt all kinds of arts that either were for delight or of a public uſe: for he was ignorant of nothing, but of what he thought it became him to be negligent; for many parts of learning, that are for the ornament of a private perſon, are beneath the cares of a crowned head. He was well ſkilled in things of antiquity, could judge of medals whether they had the number of years they pretended unto; his libraries and cabinets were full of thoſe things on which length of time put the value of rarities. In painting he had ſo excellent a fancy, that he would ſupply the defect of art in the workman, and ſuddenly draw thoſe lines, give thoſe airs and lights, which experience and practice had not taught the painter. He could judge of fortifications, and cenſure whether the cannon were mounted to execution or no. He had an excellent ſkill in guns, knew all that belonged to their making. The exacteſt arts of building ſhips for the moſt neceſſary uſes of ſtrength or good ſailing, together with all their furniture, were not unknown to him. He underſtood and was pleaſed with the making of * clocks and watches. He comprehended the art of printing. There was not any one gentleman of all the three kingdoms that could compare with him in an univerſality of knowledge. He encouraged all the parts of learning, and he delighted to talk with all kind of artiſts, and with ſo great a facility did apprehend the myſteries of their profeſſions, that he did ſometimes ſay, 'He thought he could get his living, if neceſſitated, by any trade he knew of, but making of hangings;' although of theſe he underſtood much, and was greatly delighted in them; for he brought ſome of the moſt curious workmen from foreign parts to make them here in England †."

With regard to his knowledge of pictures, I find the following anecdote from a book called The original and growth of printing, by Richard Atkyns, eſq. "This excellent prince, ſays that author, who was not only aliquis in omnibus, but ſingularis in omnibus, hearing of rare heads (painted) amongſt ſeveral other pictures brought me from Rome, ſent ſir James Palmer to bring them to Whitehall to him, where were preſent divers picture-drawers and painters. He aſked them all of whoſe hand that was? Some gueſt at it; others were of another opinion, but none was poſitive. At laſt, ſaid the king, This is of ſuch a man's hand, I know it as well as if I had ſeen him draw it; but, ſaid he, is there but one man's hand in this picture? None did diſcern whether there was or not; but moſt concluded there was but one hand. Said the king, 'I am ſure there are two hands have workt in it; for I know the hand that drew the heads, but the hand that did the reſt I never ſaw before.' Upon this a gentleman that had been at Rome about ten years before, affirmed that he ſaw this very picture, with the two heads unfiniſhed at

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[*] Mr. Oughtred made a horizontal inſtrument for delineating dials for him: "Elias Allen, ſays that celebrated mathematician, having been ſworn his majeſty's ſervant, had a purpoſe to preſent his majeſty with ſome new-year's gift, and requeſted me to deviſe ſome pretty inſtrument for him. I anſwered, that I have heard that his majeſty delighted much in the great concave dial at Whitehall; and what fitter inſtrument could he have than my horizontal, which was the very ſame repreſented in flat?" Biogr. Brit. vol. v. p. 3279. Delamain, another mathematician, made a ring dial for the king, which his majeſty valued ſo much, that, on the morning before he was beheaded, he ordered it to be given to the duke of York, with a book ſhowing its uſe. Ib. p. 3283.

[†] Life of Charles I. at the end of the Icon Baſilike, edit. 1727.

at that time, and that he heard his brother (who ſtaid there ſome years after him) ſay, that the widow of the painter that drew it wanting money, got the beſt maſter ſhe could find to finiſh it and make it ſaleable." This ſtory, which in truth is but a blind one, eſpecially as Mr. Atkyns does not mention even the name of the painter of his own picture, ſeems calculated to prove a fact, of which I have no doubt, his majeſty's knowledge of hands. The gentleman who ſtood by, and was ſo long before he recollected ſo circumſtantial a hiſtory of the picture, was, I dare ſay, a very good courtier.

The king is ſaid not only to have loved painting, but to have practiſed it; it is affirmed that Rubens corrected ſome of his * majeſty's drawings.

It was immediately after his acceſſion that Charles began to form his collection. The crown was already in poſſeſſion of ſome good pictures: Henry VIII. had ſeveral. What painters had been here had added others. Prince Henry, as I have ſaid, had begun a ſeparate collection both of paintings and ſtatues. All theſe Charles aſſembled, and ſent commiſſions into France and Italy to purchaſe more. Croſs † was diſpatched into Spain to copy the works of Titian there: and no doubt, as ſoon as the royal taſte was known, many were brought over and offered to ſale at court. The miniſters and nobility were not backward with preſents of the ſame nature. Various are the accounts of the jewels and bawbles preſented to magnificent Elizabeth. In the Catalogue of king Charles's collection are recorded the names of ſeveral of the court who ingratiated themſelves by offerings of pictures and curioſities. But the nobleſt addition was made by the king himſelf: he purchaſed at a great ‡ price the entire

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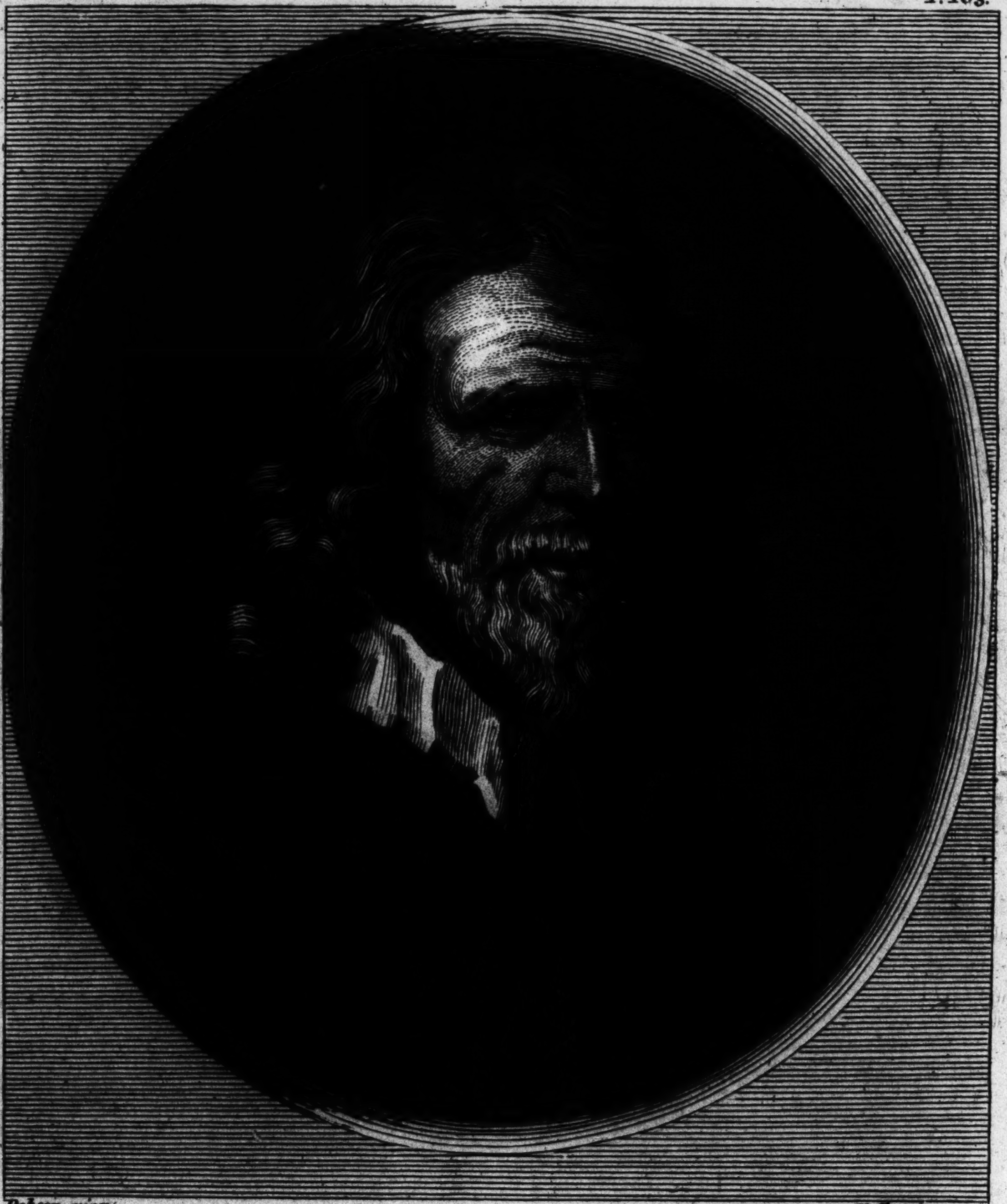
* De Piles, in his Life of Rubens, ſays, that the king's mother-in-law, Mary de' Medici, deſigned well.

† Vincentio Carducci in his Dialogo della Pittura, printed at Madrid in 1633, calls him Michael de la Crux; others ſay it was Henry Stone, jun. who was ſent to Spain. When Charles was at that court, the king of Spain gave him a celebrated picture by Titian called the Venus del Pardo, ſee Catal. p. 103; and the Cain and Abel by John of Bologna, which king Charles afterwards beſtowed on the duke of Buckingham, who placed it in the garden of York-houſe. See Peacham, p. 108. From Whitlocke, p. 24. we have the following information: "In December the queen was brought to bed of a ſecond daughter named Elizabeth. To congratulate her majeſty's ſafe delivery, the Hollanders ſent hither a ſolemn ambaſſy and a noble preſent, a large piece of ambergreaſe, two fair china baſons almoſt tranſparent, a curious clock, and four rare pieces of Tintoret's and Titian's painting. Some ſuppoſed that they did it to ingratiate the more with our king, in regard his fleet was ſo powerfull at ſea, and they ſaw him reſolved to maintain his right and dominion there."

‡ The loweſt I have heard was 20,000*l*. So R. Symondes

P. 183.



Dobson pinx.

T. Chambars sculp.

ABRAHAM VANDERDORT.

From the Original at Houghton.

entire cabinet of the duke of Mantua, then reckoned the moſt valuable in Europe. But ſeveral of thoſe pictures were ſpoiled by the quickſilver on the frames, owing I ſuppoſe to careleſſneſs in packing them up. Vanderdort, from whom alone we have this account, does not ſpecify all that ſuffered, though in general he is minute even in deſcribing their frames. The liſt, valuable as it is, notwithſtanding all its blunders, inaccuracy, and bad Engliſh, was I believe never completed, which might be owing to the ſudden death of the compoſer. There are accounts in MS. of many more pictures, indubitably of that collection, not ſpecified in the printed catalogue."

Now I have mentioned this perſon, Vanderdort, it will not be foreign to the purpoſe to give ſome little account of him, eſpecially as to him we owe, however mangled, the only record of that Royal Muſeum *.

Abraham Vanderdort, a Dutchman, had worked for the emperor Rodolphus, whoſe ſervice he left we do not know on what occaſion. He brought away with him a buſt of a woman modelled in wax as large as the life, which he had begun for that monarch; but prince Henry was ſo ſtruck with it, that, though the emperor wrote ſeveral times for it, the young prince would neither part with the work nor the workman, telling him he would give him as good entertainment as any emperor would—and indeed Vanderdort ſeems to have made no bad bargain. He parted with the buſt to the prince, upon condition, that, as ſoon as the cabinet, then building from a deſign of Inigo Jones, ſhould be finiſhed, he ſhould be made keeper of his royal highneſs's medals with a ſalary of 50*l.* a year †; a contract voided by the death of the prince. However, upon the acceſſion of king Charles, Vanderdort was immediately retained in his ſervice with a ſalary of 40*l.* a year, and appointed keeper of the cabinet. This room was erected about the middle of Whitehall, running acroſs from

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R. Symondes ſaid. At Kenſington are ſeveral pieces of the Venetian and Lombard ſchools, in uniform frames of black and gold, the pictures themſelves much damaged. Theſe I take to have been part of the collection from Mantua.

* The original copy, of which there were two or three tranſcripts, is preſerved in the Aſhmolean Muſeum at Oxford. Tom Hearne once thought of publiſhing it, but at laſt concluding it was German, gave it over. Mr. Vertue, better grounded, and ſtill more patient, tranſcribed it for the preſs; but dying before the impreſſion was finiſhed, it was publiſhed by Mr. Bathoe, as were Vertue's Catalogues of the collections of James II. the duke of Buckingham, queen Caroline, &c. the whole making three volumes in quarto.

† See Birch's Life of Prince Henry, Append. p. 467; and Rymer, vol. xviii. p. 100.

the Thames towards the banqueting-houſe, and fronting weſtward to the privy-garden *. Several warrants for payments to Vanderdort as follow are extant in Rymer, and among the Conway Papers: one of the latter is ſingular indeed, and ſhows in what favour he ſtood with his royal maſter.

"The ſecond day of April 1625, at St. James. His majeſty was pleaſed by my lord duke of Buckingham's meanes to ſend for ſir Edward Villiers, warden of his majeſties mint, as alſo for his owne ſervant Abraham Vanderdoort, where his majeſty did command in the preſence of the ſaid lord duke and ſir Edward Villiers that the ſaid Abraham Vanderdoort ſhould make patterns for his majeſties coynes, and alſo give his aſſiſtance to the ingravers and his furtherance that the ſame may be well engraven according to their abilities. For which he deſireth a warrant with an annual fee of 40*l.* a year, whereby it may appear that it was his majeſties pleaſure to appoint him for that ſervice." Conway Papers. At the bottom of this paper is this entry, "It is his majeſties pleaſure that the clerk of his majeſties ſignett for the tyme being doe cauſe a booke to be prepared fitt for his majeſties ſignature of the office, with the annuitie or fee beforementioned to be paid out of the exchequer duringe his life."

The patent itſelf is in Rymer †.

"A warrant under the ſignet to the officers of his majeſty's houſhold for the allowance of five ſhillings and ſix-pence by the day unto Abraham Vanderdoorte for his boorde wages, to begyne from Chriſtmaſs laſt and to contynue during his life. By order of the lord Conway and by him procured. March 24, 1625 ‡."

"Docquett. 11° Junii, 1628. A warrant unto Abraham Vanderdort for his lyfe of the office of keeper of his majeſties cabynett roome with a penſion of 40*l.* per annum, and of provider of patternes for the punches and ſtampes for his majeſties coyne in the mynt with the allowaunce of 40*l.* per annum for the ſame paiable quarterly out of the exchequer, the firſt payment to begynne at Midſommer next 1628. With further warrant to pay unto him the ſeveral arrearage of 120*l.* 100*l.* and of 10*l.* due unto him upon privy ſeales for

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* Catalogue of king Charles's collection, p. 164.

† Fœdera, vol. xviii. p. 73.

‡ Conway Papers.

and in reſpect of his imployment in the ſaid office and place which are to bee ſurrendered before this paſſe the greate ſeale. His majeſties pleaſure ſignyfied by the lord viſcount Conway and by him procured. Subſcribed by Mr. Sollicitor Generall."

"To Mr. Attorney; Junii 17, 1628. Sir, his majeſtie is pleaſed to make uſe of the ſervice of his ſervaunt Abraham Vanderdoort, to make patternes for his majeſties coynes, and give his aſſiſtance and furtherance to the ingravers for the well makinge of the ſtamps; and for his paines therein to give him an allowance of 40*l.* per annum duringe pleaſure. To which purpoſe you will be pleaſed to draw a bill for his majeſties ſignature *."

"Docquett. 11° Octobr. 1628. A letter to ſir Adam Newton, knight and baronett, receaver generall of his majeſties revenue whileſt he was prince, to pay unto Abraham Vanderdort for the keeping of his majeſties cabinett room at St. James's, and other ſervice the ſome of 130*l.* in arreare due unto him for the ſaid ſervice from our Lady-day 1625, 'till Midſommer 1628: Procured by lord viſcount Conway."

The next is the extraordinary paper I mentioned: it ſhows at once how far the royal authority in that age thought it had a right to extend, and how low it condeſcended to extend itſelf.

"Docquett. 28 November. 1628. A letter to Louyſa Cole, the relict of James Cole, in favour of Abraham Vanderdort his majeſties ſervant, recommending him to her in the way of marriage. Procured by the lord viſcount Conway."

What was the ſucceſs of this royal interpoſition † I no where find. Vanderdort, in his Catalogue ‡, mentions preſents made by him to the king, of a book of prints by Albert Durer, of a head in plaiſter of Charles V. and of the arm of the king of Denmark*, modelled from the life. It is certain that the poor man had great gratitude to or great awe of Charles I. The king had recommended to him to take particular care of a miniature by Gibſon, the parable of the loſt ſheep. Vanderdort laid it up ſo carefully, that, when the king aſked him for it, he could not find it, and hanged himſelf in deſpair †. After his death his executors found and reſtored it. As this piece is not mentioned in the catalogue, probably it was newly purchaſed. There is an admirable head of Vanderdort by Dobſon at Houghton ‡.

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* Minute of a letter from lord Conway.

† How much this was the practice of that court, we are told by an unexceptionable witneſs: lord Clarendon, in his character of Waller, ſays, "he had gotten a very rich wife in the city, againſt all the recommendation, and countenance, and authority of the court, which was thoroughly engaged on the behalf of Mr. Crofts, and which uſed to be ſucceſsfull in that age againſt any oppoſition." Vide Life in folio, p. 24.

‡ Page 57. 72.

The king, who ſpared neither favours nor money to enrich his collection, invited § Albano into England by a letter written with his own hand. It ſucceeded no more than a like attempt of the duke of Buckingham to draw Carlo Maratti hither. Carlo ‖ had drawn for that duke the portraits of a prince and princeſs of Brunſwick, but excuſed himſelf from obeying the ſummons, by pleading that he had not ſtudied long enough in Rome, and was not yet worthy of painting for the king. Simon Vouet, an admired French painter, who while very young had been ſent over in 1604 to draw the portrait of ſome lady of great rank retired hither from Paris, was invited by king Charles with promiſe of great rewards to return to England, but declined the offer ¶. His majeſty was deſirous too of having ſomething of the hand of Bernini.

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[*] In the king's collection was a portrait of the king of Denmark by Vanderdort, which proves that he dabbled too in painting.

[†] Sanderſon's Graphice, page 14.

[‡] In the Ædes Walpolianæ I have called this, Dobſon's father, as it was then believed; but I find by various notes in Vertue's MSS. that it was bought of Richardſon the painter, and is certainly the portrait of Vanderdort.

[§] In the Life of Romanelli in Catalogue Raiſonné des Tableaux du Roy (de France) it is ſaid that Charles invited that painter hither too. Vol. i. p. 163.

[‖] Several Engliſh ſat to that maſter at Rome, particularly the earls of Sunderland, Exeter, and Roſcommon, ſir Thomas Iſham ⸸, Mr. Charles Fox, and Mr. Edward Herbert of Packington, a great virtuoſo. The portrait of lord Sunderland is at Althorp, a whole length, in a looſe drapery like an Apoſtle; the head and hands are well painted. The head of Mr. Herbert, who was called *the rough diamond*, was with ſome of his books left by his nephew to the library of the Middle-temple, where it remains. At Waldeſhare in Kent a portrait of ſir Robert Furneſe; and at Sherburn-caſtle in Dorſetſhire another, not quite half length, of Robert lord Digby, ſon of Kildare lord Digby, holding a paper with a mathematical figure. At Burleigh, a portrait of the earl of Exeter, who collected ſo many of Carlo's works, and a head of Charles Cavendiſh, a boy, with the eyes ſhut, ſaid to be taken after his death; but it ſeems too highly coloured, and is probably ſleeping.

[¶] Felibien.

[⸸] It is at lord Ilcheſter's at Redlinch, and is a good head: on the ſhoulder are ſcarlet ribbands.

Vandyck drew in one piece the full face and the three quarter face and the profile of the king; from which Bernini made a buſt, that was conſumed or ſtolen in the fire of Whitehall *. It was on ſeeing this picture that Bernini pronounced, as is well known, that there was ſomething unfortunate in the countenance of Charles. The ſame artiſt made a buſt too of Mr. Baker, who carried the picture to Rome. The duke of Kent's father bought the latter buſt at ſir Peter Lely's ſale; it is now in the poſſeſſion of lord Royſton, and was reckoned preferable to that of the king. The hair is in prodigious quantity, and incomparably looſe and free; the point-band very fine. Mr. Baker paid Bernini an hundred broad pieces for his, but for the king's Bernini received a thouſand Roman crowns. The king was ſo pleaſed with his own, that he deſired to have one of the queen too; but that was prevented by the war †.

Among the Strafford Papers is an evidence of this prince's affection for his pictures: in a ‡ letter from Mr. Garrard, dated November 9, 1637, ſpeaking of two maſks that were to be exhibited that winter, he ſays, "A great room

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* It is very uncertain what became of this buſt: Vertue from ſeveral circumſtances, which I ſhall lay before the reader, believed it was not deſtroyed. Cooper the print-ſeller told him that he had often heard Norrice frame-maker to the court, and who ſaved ſeveral of the pictures, aver, that he was in the room where the buſt uſed to ſtand over a corner chimney, and that it was taken away before that chamber was deſtroyed. Lord Cutts, who commanded the troops, was impatient to blow up that part; and yet, after he had ordered the drums to beat, it was half an hour before the exploſion was begun: time enough to have ſaved the buſt, if it was not ſtolen before. Sir John Stanley, then deputy-chamberlain, was of the latter opinion. He was at dinner in Craig-court when the fire began, which was about three o'clock: he immediately went to the palace, and perceived only an inconſiderable ſmoke in a garret, not in the principal building. He found ſir Chriſtopher Wren and his workmen there, and the gates all ſhut. Looking at Bernini's buſt, he begged ſir Chriſtopher to take care of That, and the ſtatues. The latter replied, "Take care of what you are concerned in, and leave the reſt to me." Sir John ſaid it was above five hours after this before the fire reached that part. Norrice afterwards dug in the ruins of that chamber, but could not diſcover the leaſt fragment of marble. The crouching Venus in the ſame apartment was known to be ſtolen, being diſcovered after a concealment of four years, and retaken by the crown. Vertue thought that the brazen buſt of king Charles in the paſſage near Weſtminſter-hall, was not taken from Bernini's, of which caſts are extant, but of an earlier date. In the imperial library at Vienna, ſays Dr. Edward Brown in his Travels, is a head of king Charles in white marble: but this cannot be Bernini's, as Brown wrote in 1673, and the fire of Whitehall happened in 1697.

† In the church at Chelſea is a fine monument in a niche for the lady Jane Cheyney; ſhe is repreſented lying on her right ſide, and leaning on a bible. This tomb was the work of Bernini, and coſt 500*l.*

‡ Page 130, vol. ii.

is now building only * for this uſe betwixt the guard-chamber and banquetting-houſe of fir, only weather-boarded and ſlightly covered. At the marriage of the queen of Bohemia I ſaw one ſet up there, but not of that vaſtneſs that this is, which will coſt too much money to be pulled down, and yet down it muſt when the maſks are over."

In another of December 16, the ſame perſon ſays, "Here are two maſks intended this winter; the king is now in practicing his, which ſhall be preſented at Twelfth-tide: moſt of the young lords about the town, who are good dancers, attend his majeſty in this buſineſs. The other the queen makes at Shrove-tide, a new houſe being erected in the firſt court at Whitehall, which coſt the king 2500*l.* only of deal boards, becauſe the king will not have his pictures in the banquetting-houſe hurt with lights."

The moſt capital purchaſe made by king Charles were the cartoons of Raphael, now at Hampton-court. They had remained in Flanders from the time that Leo X. ſent them thither to be copied in tapeſtry, the money for the tapeſtry having never been paid. Rubens told the king of them, and where they were, and by his means they were bought.

It may be of uſe to collectors and virtuoſi, for whoſe ſervice this work is compoſed, to know when they meet with the ruins of that royal cabinet, or of the earl of Arundel's. On the king's pictures was this mark C. P. or C. R. on his drawings a large ſtar thus ✷, on the earl's a ſmaller ✳.

The dials at Whitehall were erected by the order of Charles, while he was prince. Mr. Gunter drew the lines, and wrote the deſcription and uſe of them, printed in a ſmall tract by order of king James in 1624. There were five dials; afterwards ſome were made of glaſs in a pyramidal ſhape by Francis Hall, and placed in the ſame garden. One or two of theſe may ſtill be extant; Vertue ſaw them at Buckingham-houſe in St. James's park, from whence they were ſold.

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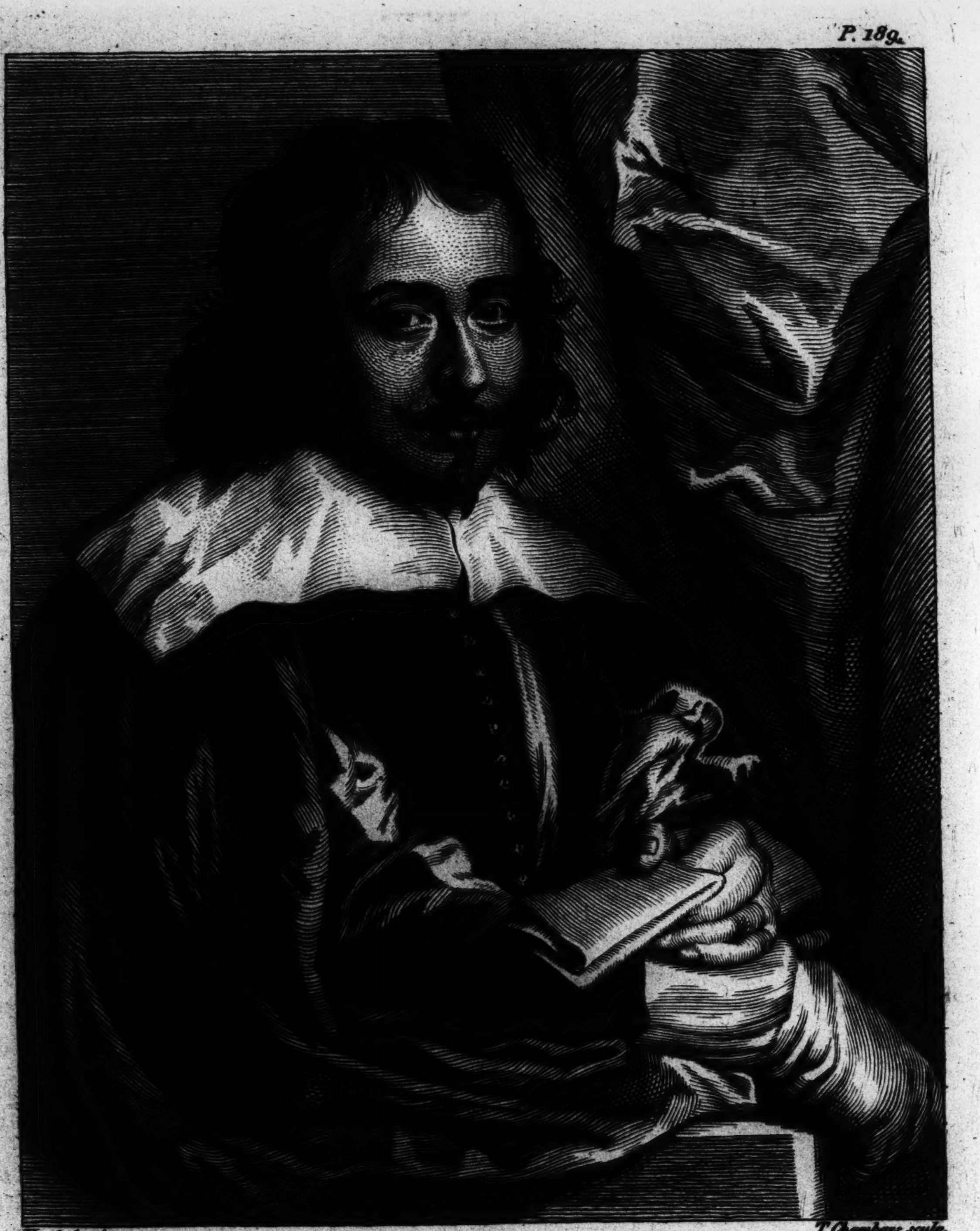
* Journal of the Houſe of Commons July 16, 1645. Ordered that the boarded maſque-houſe at Whitehall, the maſque-houſe at St. James's, and the courts of guard be forthwith pulled down and ſold away.

P. 189.



Vandyck pinx. *T. Chambars sculp.*

Sr. BALTHAZAR GERBIER.

It looks as if Charles had had ſome thoughts of erecting a monument for his father. In the lodgings of the warden of New-college Oxford was a mauſoleum with arms, altar-tomb, columns and inſcriptions in honour of that prince, dated 1630. It is certain king Charles had no leſs inclination for architecture than for the other arts. The intended palace at Whitehall would have been the moſt truly magnificent and beautiful fabric of any of the kind in Europe. His majeſty did not ſend to Italy and Flanders for architects, as he did for Albano and Vandyck: he had Inigo Jones. Under the direction of that genius the king erected the houſe at Greenwich.

Charles had in his ſervice another man, both architect and painter, of whom, though excellent in neither branch, the reader will perhaps not diſlike ſome account, as he was a remarkable perſon and is little known.

Sir Balthazar Gerbier d'Ouvilly of Antwerp was born about 1591, came young into England, and was a retainer of the duke of Buckingham as early as 1613. In Finette's Maſter of the ceremonies it is ſaid, "Alonzo Contarini embaſſador from Venice came to Mr. Gerbier, a gentleman ſerving the duke of Buckingham." Sanderſon * calls him a common penman, who penſiled the dialogue (probably the decalogue) in the Dutch church London, his firſt riſe of preferment." It is certain that he ingratiated himſelf much with that favourite, and attended him into Spain, where he was even employed in the treaty of marriage, though oſtenſibly acting only in the character of a painter †. Among the Harleian MSS. is a letter from the ducheſs of Buckingham to her lord in Spain: "I pray you, if you have any idle time, ſit to Gerbier for your picture, that I may have it well done in little ‡." Biſhop Tanner had a MS. catalogue of the duke's collection drawn up by Gerbier, who had been employed by the duke in ſeveral of the purchaſes. However, there is ſome appearance of his having fallen into diſgrace with his patron. In one of Ver-

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[*] Graphice, p. 15.

[†] He painted ſmall figures in diſtemper. De Piles. While in Spain he drew the Infanta in miniature, which was ſent over to king James.

[‡] In a letter dated 1628, it is ſaid, the king and queen were entertained at ſupper at Gerbier the duke's painter's houſe, which could not ſtand him in leſs than 1000*l*. The ducheſs of Northumberland has a large oval miniature of the duke of Buckingham on horſeback. The head is well painted; the figure, dreſſed in ſcarlet and gold, is finiſhed with great labour and richneſs. The head of the horſe, which is dark grey with a long white mane, is lively. Under the horſe, a landſcape and figures: over the duke's head his motto, Fidei coticula crux; and on the fore-ground, B. Gerbier, 1618.

tue's MSS. is a paſſage that ſeems to be an extract, though the author is not quoted, in which the duke treats Gerbier with the higheſt contempt. The tranſcript is ſo obſcure and imperfect, that I ſhall give it in Vertue's own words:

"King James I. ill and dying, the duke of Buckingham was adviſed to apply a plaiſter to his ſtomach, which he did with proper advice of doctors, phyſicians of the king. But the king dying, the duke was blamed—one Egleſham printed a ſcurrilous libel *, and flew away into Flanders.—I was told by ſir Balthazar Gerbier [though his teſtimony be odious to any man] that Egleſham dealt with him in Flanders for a piece of money [not more than 400 guilders to defray the charges] to imprint his recantation, of which the duke bid Gerbier join malice and knavery together, and ſpit their venom till they ſplit, and he would pay for printing that alſo."

Nothing can be built upon ſo vague a foundation. It is certain that, immediately after the acceſſion of king Charles, Gerbier was employed in Flanders to negotiate privately a treaty with Spain, the very treaty in which Rubens was commiſſioned on the part of the Infanta, and for which end that great painter came to England. Among the Conway Papers I found a very curious and long letter from Gerbier himſelf on this occaſion; which though too prolix to inſert in the body of this work, I ſhall affix at the end, not only as pertinent to my ſubject from the part theſe painters had in ſo important a buſineſs, but as it is more particular than any thing I know in print on that occaſion.

Gerbier kept his ground after the death of Buckingham. In 1628 he was knighted at Hampton-court, and, as he ſays himſelf in one of his books, was promiſed by king Charles the office of ſurveyor-general of the works after the death of Inigo Jones.

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* The title was, "The Forerunners of Revenge, in two petitions; the one to the king, the other to the parliament, concerning the duke of Buckingham's poyſoning king James, and the marquis of Hamilton. By George Egliſham, phyſician to king James, quo. 1642." By the date of this piece, I ſuppoſe it was reprinted at the beginning of the war. The piece itſelf was tranſcribed by Mr. Baker of St. John's college, Cambridge, from the printed copy in poſſeſſion of doctor Zachary Grey, editor of Hudibras. Vide alſo Lloyd's State Worthies, p. 654, 655.

In 1637 he ſeems to have been employed in ſome other private tranſactions of ſtate, negotiating with the duke of Orleans, the king's brother, who was diſcontented with the court. The earl of Leiceſter, embaſſador to Paris, writes to Mr. ſecretary Windebank Nov. 24, "I received a packet from Garbier to monſieur d d"[*] [French king's brother.]

July 13, 1641, he took the oaths of allegiance and ſupremacy, having a bill of naturalization[†]. From that time to the death of the king I find no mention of him, though I do not doubt but a man of ſo ſupple and intriguing a nature, ſo univerſal an undertaker, did not lie ſtill in times of ſuch dark and buſy complection. However, whether miſcarrying or neglected[‡], in 1648 he appears not only in the character of author, but founder of an academy. In that year he publiſhed a thin quarto, entitled, The interpreter of the academie for forrain languages and all noble ſciences and exerciſes. To all fathers of families and lovers of vertue, the firſt part, by ſir Balthazar Gerbier, knight. Lond. French and Engliſh; with a print[§] of his head in oval and this motto, Heureux qui en Dieu ſe confie. It is a moſt trifling ſuperficial rhapſody, and deſerved the ſarcaſm that Butler paſſed on ſo incompetent[‖] an attempt: in his fictitious will of Philip earl of Pembroke that lord is made to ſay, "All my other ſpeeches, of what colour ſoever, I give to the academy, to help ſir Balthazar's art of well-ſpeaking."

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[*] Sidney Papers, vol. ii. p. 528. In one of his dedications mentioned hereafter, Gerbier puts this lord in mind of his having been in a public employment when his lordſhip was at Paris: and De Piles ſays, that the duke of Buckingham finding him a man of good underſtanding, recommended him to the king, who ſent him as his agent to Bruſſels.

[†] Journals of the Commons.

[‡] Vertue ſays he was much hated and perſecuted by the antimonarchic party, being always loyal[⸸] and faithful to the king and his ſon; which may explain and ſoften what is ſaid above of *his teſtimony being odious to any man.* He bought goods at king Charles's ſale to the value of 350*l.*

[§] There is another print of him, half length, by Pontius after Vandyck, in which he is ſtyled Bruxellas Prolegatus.

[‖] For inſtance, he tranſlates Arcadia, Orcadys.

[⸸] Gerbier was ſo far from deſerving that character, that his fifth lecture (with which I have lately met) read at his academy in White Fryars, on military architecture, is dedicated, 1650, to major general Skippon, and is full of fulſome flattery; and tells him he is under the immediate protection of Providence, and that no man can really periſh in a good cauſe! In 1665 the verſatile Gerbier publiſhed a piece he called Subſidium Peregrinentibus, or an Aſſiſtance to a Traveller (an incoherent medley, teeming with as many blunders and incorrections as his other tracts): this he addreſſed to James duke of Monmouth.

In 1649 he publiſhed the * firſt lecture of Geography read at ſir Balthazar Gerbier's academy at Bednal-green; by which it ſeems that at leaſt his inſtitution was opened. This piece I have not ſeen, nor the next, though from Vertue's extract one learns another ſingular anecdote of this projector's hiſtory.

"Sir Balthazar Gerbier's manifeſtation of greater profits to be done in the hot than the cold parts of America. Rotterdam 1660. Wherein is ſet forth that he having a commiſſion to go there, ſettle, and make enquirys, he went to *Cajana* (Cayenne) with his family, and ſettled at Surinam. A governor there from the Dutch had orders to ſeize upon him and all his papers, and bring him back to Holland; which they did in a very violent manner, breaking into his houſe, killed one of his children, endangered the lives of the reſt of his family, and narrowly eſcaped himſelf with his life, having a piſtol charged at his breaſt if he reſiſted. They brought him to Holland; he complained, but got no redreſs, the ſtates diſowning they had given any ſuch orders. However, it was juſt before the reſtoration; and knowing the obligations he had to England, they apprehended he might give the king notice of the advantages might be gained by a ſettlement there."

This perhaps was one among the many provocations, which, meeting his inclinations to France, led Charles II. into his impolitic, though otherwiſe not wholly unjuſtifiable, war with Holland; a people too apt, even in their depreſſed ſtate, to hazard barbarous and brutal infraction of treaties and humanity, when a glimpſe of commercial intereſt invites it.

Gerbier probably returned to England with that prince; for the triumphal arches erected for his reception are ſaid to have been deſigned by ſir Balthazar †.

In France he publiſhed a book on fortification; and in 1662 at London a ſmall diſcourſe on magnificent buildings, dedicated to the king, in which he principally treats of ſolidity, convenience and ornament, and glances at ſome errors of Inigo Jones in the banqueting-houſe. Here too he mentions a large room built by himſelf near the watergate* at York-ſtairs, thirty-five feet ſquare, and ſays, that king Charles I. being in it in 1628 at ſome repreſentation of ſcenery, commended it, and expreſſed as much ſatisfaction with it as with the banqueting-houſe. In the piece he propoſes to the lords and commons to level the ſtreets, Fleet-bridge and Cheapſide, and erect a ſumptuous gate at Temple-bar, of which he had preſented a draught to his majeſty. Before this book is a different print of him with a ribband and a medal, inſcribed C. R. 1653. The medal I ſuppoſe was given him when appointed, as he ſays he was, maſter of the ceremonies to Charles I.

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* So Vertue calls it; but it is probably a miſtake, Mr. Maſters being poſſeſſed of a tract, which is probably the ſame and correſponds exactly to Butler's words: it is entitled, The Art of Well-ſpeaking, being a lecture read gratis at ſir B. Gerbier's academy, dedicated to the right high and ſupreame power of this nation, the parliament of England, &c. dated 6 January 1649. Farther accounts relative to Gerbier's academy will be found in the ſecond volume of the Environs of London, by Mr. Dan. Lyſons.

† They were ſo. Vide Brit. Topogr. vol. i. 683.

His portrait in one piece with ſir Charles Cotterel and Dobſon, painted by the latter, is at Northumberland-houſe; Gerbier has been miſtaken in that picture for Inigo Jones. This piece was bought for 44*l.* at the ſale of Betterton the player.

† Gerbier's laſt piece is a ſmall manual, entitled, Counſel and advice to all builders, &c. London 1663. A full half of this little piece is waſted on dedications, of which there are no fewer than forty, and which he excuſes by the example of Antonio Perez. They are addreſſed to the queen-mother, duke of York, and moſt of the principal nobility and courtiers. The laſt is to his own diſciple captain William Wind. There is a heap of a kind of various knowledge even in theſe dedications, and ſome curious things, as well as in the book itſelf, particularly the prices of work and of all materials for building at that time. In one place he ridicules the heads of lions, which are creeping through the pilaſters on the houſes in Great Queen-ſtreet built by Webb, the ſcholar of Inigo Jones.

Hempſted-marſhal, the ſeat of lord Craven, ſince deſtroyed by fire, was the laſt production of Gerbier. He gave the deſigns for it, and died there in 1667 while it was‡ building, and was buried in the chancel of that church.

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[*] The gate itſelf was deſigned by Inigo.

[†] Victor in his Companion to the Play-houſe, vol. i. ſays Gerbier wrote a play called The Falſe Favourite diſgraced, and the Reward of Loyalty, tragi-comedy, 1657, and that it was never acted, and contains falſe Engliſh. By miſtake he calls him Geo. inſtead of Balthazar.

[‡] The foundation was laid in 1662.

church. The houſe was finiſhed under the direction of captain Wind above mentioned.

In the library of ſecretary Pepys at Magdalen-college, Cambridge, is a miſcellaneous collection in French, of robes, manteaux, couronnes, armes, &c. d'empereurs, rois, papes, princes, ducs et comtes, anciens et modernes, blazonnés et enluminés par Balthazar Gerbier.

Among the Harleian MSS. Nº 3384, is one, entitled, Sir Balthazar Gerbier, his admonitions and diſputes with his three daughters, retired into the Engliſh nunnery at Paris, 1646.

Since the former edition of this work I have received a preſent from Mr. J. Bindley, of another piece of Gerbier which I never ſaw elſewhere. The title is, Les effets pernicieux de meſchants favoris & grands miniſtres d'état des provinces Belgiques, en Lorraine, Germanie, France, Italie, Eſpagne & Angleterre, et deſabuſés d'erreurs populaires ſur le ſubject de Jaques & Charles Stuart, roys de la Grande Bretagne, par le chev. B. Gerbier, à la Haye, 1653. Small duod. It is an ignorant ſervile rhapſody, containing little argument, many lies, and ſome curious facts, if the author is to be believed. There are two dedications, one, à tous empereurs, roys, reines, princes, princeſſes, régentes, états & magiſtrats; another to Charles II. The ſcope of the book is to lay all the faults committed by ſovereigns on wicked favourites, in which claſs he ranks even the leaders of the parliament which oppoſed Charles I. He gives a liſt of the favourites of James I. but excuſes them all, as he does Buckingham and Charles I. The ſecond part is a defence of James and Charles, and ſuch a defence as they deſerved! There follow indexes of 3d, 4th and 5th parts, and the heads of what they were to contain in defence of Charles and of the chaſtity of his queen againſt the parliamentarians. Thoſe probably never appeared.

He ſays that lord Cottington betrayed to Spain a deſign of the catholic ſtates of Flanders to revolt in 1632 on their oppreſſions.—Such a witneſs may be believed.

He ſpeaks of a young lady who was ſhut up between four walls for blabbing that Laſin, agent of Emanuel duke of Savoy, by the advice of count Fuentes, had incited Ravaillac to murder Henry IV. He ſays that Eggleſton deſired ſir W. Chaloner to aſk Gerbier to get his pardon, on condition of his confeſſing that ſome Scotch and Engliſh had ſet him on publiſhing his libel, to blacken the prince and Buckingham: that he wrote to the ſecretary of ſtate, but got no anſwer.

He ſays the earl of Berkſhire was likely to be Charles's miniſter on the death of James: that Larkin, who was employed at Paris to watch the ſincerity of France, was drowned; and that Rubens was ſent to aſſure king James that the Infanta had power to conclude the treaty for the reſtitution of the palatinate. But his moſt remarkable anecdote, and probably a true one, is, that monſieur Blinville, the French embaſſador, when lodged at the biſhop of Durham's, celebrated maſs openly, that the odium might fall on the king; and, when the mob roſe, told them, that he had been privately aſſured by the king and Buckingham that he might. Gerbier ſays, This was done by Richelieu's order; and he adds, that he himſelf was ſent to Paris to complain of Blinville.

To Gerbier, of whom, from what has already been ſaid, no random or contradictory and unauthenticated aſſertions but may be credible, has been aſcribed a ſmall tract, printed by authority in 1651 (that is, after the execution of the king), and called, The Nonſuch Charles his character. It is one of the moſt virulent libels ever publiſhed; and, if written by Gerbier, one of the baſeſt, after his obligations to that prince. The ſtyle, the folly, and wretched reaſonings, are moſt conſonant to Gerbier's other writings; and ſeveral paſſages mark him as the author, or as having furniſhed materials. But as curious a circumſtance as any would be, that, after ſuch groſs abuſe of the father, Gerbier ſhould have been countenanced by the ſon after the reſtoration. The fact is by no means incredible: conſidering how many bitter enemies Charles II. did, or was forced to pardon; and when we recollect that his majeſty, from fear, or from total want of principle, countenanced that notorious villain Blood, it would not be ſurpriſing that ſo worthleſs a man as Gerbier ſhould have been re-admitted to a ſphere, whence no odious criminal was excluded.

Perhaps, not being rewarded by the new government as he expected for his invective againſt Charles I., Gerbier two years after might write Les effets pernicieux, mentioned in the preceding article, as a kind of preparatory palinody, in caſe the royal family ſhould happen to be reſtored. To the ſecond piece he has ſet his name; and it being printed at the Hague, and written in French, when the Stuarts were in exile, it was probably a peace-offering, or meant to diſavow the invective; though, from the extreme ſimilarity of the manner of both pieces, I have no doubt of Gerbier being the father of both.

The late prince of Wales hearing of a capital picture by Vandyck in Holland, to which various names of Engliſh families were given, as ſir Balthazar Arundel, ſir Melchior Arundel, ſir Balthazar Buckingham, or Sheffield, the laſt of which gained moſt credit from a reſemblance in the arms, his royal highneſs gave a commiſſion to purchaſe it, and it was brought to Leiceſter-houſe. It appeared that a celebrated piece, for which lord Burlington had bid 500*l.* at lord Radnor's ſale, and which Mr. Scawen[*] bought at a ſtill greater price, was the ſame with this picture, but not ſo large nor containing ſo many figures. Mr. Scawen's had always paſſed for a miſtreſs and children of the duke of Buckingham; but Vertue diſcovered on that of the prince of Wales an almoſt effaced inſcription, written by Vandyck's own hand, with theſe words remaining, La famille de Balthazar—chevalier; and he ſhowed the prince that the arms on a flower-pot were the ſame with thoſe on two different prints of Gerbier, and alluſive to his name, viz. a chevron between three garbs or ſheafs. There is a group of children on the right hand, very inferior to the reſt of the compoſition, and certainly not by Vandyck. The little girl[†] leaning on the mother's knee was originally painted by Rubens in a ſeparate piece, formerly belonging to Richardſon the painter, ſince that to general Skelton and captain William Hamilton, and now in the collection of the lord viſcount Spenſer. It is finer than the large picture——But it is time to return to king Charles.

The academy erected by Gerbier was probably imitated from one eſtabliſhed by Charles I. in the eleventh year of his reign and called Muſeum Minervæ. The patent of erection is ſtill extant in the office of the rolls.

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[*] It was again expoſed at Mr. Scawen's ſale, but bought in, and has ſince been purchaſed by Sampſon Gideon.

[†] One of Gerbier's daughters was maid of honour to the princeſs of Condé, and paſſed for her miſtreſs while the princeſs made her eſcape from Chantilli, when the prince was impriſoned by Mazarin. Vide Memoires de Lenet, vol. i. p. 189. Lenet was in love with mlle. Gerbier, p. 263.

None but who could prove themſelves gentlemen were to be admitted to education there, where they were to be inſtructed in arts and ſciences, foreign languages, mathematics, painting, architecture, riding, fortification, antiquities and the ſcience of medals. Profeſſors were appointed, and ſir Francis Kynaſton *, in whoſe houſe in Covent-garden the academy was held, was named regent. There is a ſmall account of the deſign of this academy, with its rules and orders, printed in 1636 †. But it fell to the ground with the reſt of the king's plans and attempts—and ſo great was the inveteracy to him, that it ſeems to have become part of the religion of the time to war on the arts, becauſe they had been countenanced at court. The parliament began to ſell the pictures at York-houſe ſo early as 1645; but leſt the neceſſity of their affairs ſhould not be thought ſufficient juſtification, they coloured it over with a piece of fanatic bigotry that was perfectly ridiculous; paſſing the following votes among others July 23 ‡.

Ordered, that all ſuch pictures and ſtatues there (York-houſe), as are without any ſuperſtition, ſhall be forthwith ſold, for the benefit of Ireland and the North.

Ordered, that all ſuch pictures there, as have the repreſentation of the ſecond perſon in trinity upon them, ſhall be forthwith burnt.

Ordered, that all ſuch pictures there, as have the repreſentation of the virgin Mary upon them, ſhall be forthwith burnt.

This was a worthy contraſt to archbiſhop Laud, who made a ſtar-chamber buſineſs of a man who broke ſome painted glaſs in the cathedral at Saliſbury. The cauſe of liberty was then, and is always, the only cauſe that can excuſe a civil war: yet if Laud had not doted on trifles, and the preſbyterians been ſqueamiſh

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* Sir Francis Kynaſton, who ſtyled himſelf Corporis Armiger, printed in 1635 a tranſlation into Latin verſe of Chaucer's Troilus and Creſſida.

† At the end of the little edition of Buſbequius's Epiſtles printed at Oxford 1660, is the grant of a coat of arms to the regent and profeſſors of the Muſeum Minervæ from ſir John Burroughs the herald, dated 1635, which arms are prefixed to the rules and orders of that eſtabliſhment printed 1636. Previous to its being ſet on foot, a committee had been appointed in the houſe of lords, conſiſting of the duke of Buckingham and others, for taking into conſideration the ſtate of the public ſchools, and method of education. What progreſs was made by this committee is not known, but probably the Muſeum Minervæ owed its riſe to it.

‡ Journal of the Commons.

ſqueamiſh about them, I queſtion whether the nobler motives would have had ſufficient influence to ſave us from arbitrary power. They are the ſlighteſt objects that make the deepeſt impreſſion on the people. They ſeldom fight for a liberty of doing what they have a right to do, but becauſe they are prohibited or enjoined ſome folly that they have or have not a mind to do. One comical inſtance of the humour of thoſe times I find in Aubrey's Hiſtory of Surrey[*]: one Bleeſe was hired for half-a-crown a-day to break the painted glaſs windows of the church of Croydon. The man probably took care not to be too expeditious in the deſtruction.

Immediately after the death[†] of the king, ſeveral votes were paſſed for ſale of his goods, pictures, ſtatues, &c.

Feb. 20, 1648. It was referred to the committee of the navy to raiſe money by ſale of the crown, jewels, hangings, and other goods of the late king.

Two days after, Cromwell, who, as ſoon as he was poſſeſſed of the ſole power, ſtopped any farther diſperſion of the royal collection[‡], and who even in this trifling inſtance gave an indication of his views, reported from the council of ſtate, that divers goods belonging to the ſtate were in danger of being embezzled; which notification was immediately followed by this order:

That the care of the public library at St. James's, and of the ſtatues and pictures there, be committed to the council of ſtate, to be preſerved by them.

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[*] Vol. ii. page 30.

[†] I cannot help inſerting a ſhort remark here, though foreign to the purpoſe. The very day after the execution of the king, was paſſed this vote, "Ordered, That the lord Grey be deſired, out of Haberdaſher's-hall, to diſpoſe of one hundred pounds for the ſervice of the commonwealth, *as he ſhall think fit*: and that the committee at Haberdaſher's-hall be required forthwith to pay the ſame to the ſaid lord Grey for that purpoſe." This order is ſo covertly worded, without any particular application, at the ſame time that the ſum is ſo ſmall for any public ſervice, that, joined to the circumſtance of time and the known zeal of the pay-maſter, I cannot doubt but this was intended for the reward of the executioner. Mr. Weſt has an authentic account of the execution, in which it is ſaid, that Richard Brandon, the executioner, having found in the king's pocket an orange ſtuck with cloves, was offered 20 ſhillings for it; which he refuſed, but ſold it for ten on his way home.

[‡] Ludlow prevented the ſale of Hampton-court; for which he was much blamed by ſome of his friends. Vide Biograph. Britan. vol. v. p. 3024.

However, in the enſuing month*, the houſe proceeded to vote, that the perſonal eſtate † of the late king, queen, and prince ſhould be inventoried, appraiſed, and ſold, except ſuch parcels of them as ſhould be thought fit to be reſerved for the uſe of the ſtate; and it was referred to the council of ſtate to conſider and direct, what parcels of the goods and perſonal eſtates aforeſaid were fit to be reſerved for the uſe of the ſtate. Certain commiſſioners were at the ſame time appointed to inventory, ſecure and appraiſe the ſaid goods; and others, *not members of the houſe*, were appointed to make ſale of the ſaid eſtates to the beſt value. The receipts were to go towards ſatiſfying the debts and ſervants of the king, queen, and prince, provided ſuch ſervants had not been delinquents; the reſt to be applied to public uſes; the firſt thirty thouſand pounds to be appropriated to the navy. This vote, in which they ſeem to have acted honeſtly, not allowing their own members to be concerned in the ſale, was the cauſe that the collection fell into a variety of low hands, and were diſperſed among the painters and officers of the late king's houſehold, where many of them remained on ſale with low prices affixed. The principal pieces were rated more highly, and ſome of them were even ſold above their valuation.

Ireton on the 2d of June 1648 reported the act for ſale; and mention is made of ſome propoſition of captain Myldmay concerning the pictures and ſtatues, to be referred to the council of ſtate. This propoſal, it ſeems, had been accepted, but was revoked. Probably this perſon might be an agent of Cromwell to prevent the diſperſion. Cromwell had greater matters to attend to; the ſale proceeded. Two years afterwards, viz. in October and November 1650, the journals ſpeak of ſums of money received from the ſale of the king's goods, and of various applications of the money towards diſcharge of his debts. From that time I find no farther mention of the collection in the records.

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* March 23, 1648.

† Somerſet-houſe had a narrow eſcape during that luſt of deſtruction, of which an account is preſerved in a very ſcarce tract, entitled, "An Eſſay on the wonders of God in the harmony of the times that preceded Chriſt, and how they met in him, written in French by John D'Eſpagne miniſter of the goſpel [who died in 1650], and now publiſhed in Engliſh by his executor Henry Browne, London, 1662, octavo." In the preface the editor tells us, "that the author preached at the French church in Durham-houſe, where his ſermons were followed by many of the nobility and gentry. That demoliſhed, he ſays, it pleaſed God to touch the hearts of the nobility to procure us an order of the houſe of peers to exerciſe our devotions at Somerſet-houſe chapel; which was the cauſe, not only of driving away the anabaptiſts, quakers and other ſects, that had got in there, but alſo hindered the pulling down of Somerſet-houſe, there having been twice an order from the late uſurped powers for ſelling the ſaid houſe: but we prevailed ſo, that we ſtill got order to exempt the chapel from being ſold; which broke the deſign of thoſe that had bought the ſaid houſe, who thought for their improvement to have made a ſtreet from the garden through the ground the chapel ſtands on, and ſo up the back yard to the great ſtreet of the Strand, by pulling down the ſaid chapel."

With regard to the jewels, the parliament, immediately after the king's death, ordered the crown and ſceptres, &c. to be locked up. The queen had already ſold ſeveral jewels abroad to raiſe money and buy arms. Some had been ſold in foreign countries early in the king's reign, particularly what was called the ineſtimable collar of rubies[*]; it had belonged to Henry VIII. and appears on his pictures and on a medal of him in Evelyn. His George, diamond and ſeals, which Charles at his execution deſtined to his ſucceſſor, the parliament voted ſhould not be ſo delivered. A pearl which he always wore in his ear, as may be ſeen in his portrait on horſeback by Vandyck, was taken out after his death, and is in the collection of the ducheſs of Portland, atteſted by the hand-writing of his daughter the princeſs of Orange, and was given to the earl of Portland by king William[†].

A catalogue of the pictures, ſtatues, goods, tapeſtries and jewels, with the ſeveral prices at which they were valued and ſold, was diſcovered ſome years ago in Moorfields, and fell into the hands of the late ſir John Stanley, who permitted Mr. vicechamberlain Cook, Mr. Fairfax, and Mr. Kent to take copies, from one of which Vertue obtained a tranſcript. The particulars are too numerous to inſert here. The total of the contracts amounted to 118,080*l.* — 10*s.* — 2*d.* Thirty-one pages at the beginning relating to the plate and jewels were wanting, and other pages here and there were miſſing. Large quantities were undoubtedly ſecreted and embezzled, and part remained unſold by the acceſſion of Cromwell, who lived both at Whitehall and Hampton-court. All other furniture from all the king's palaces was brought up and expoſed to ſale: there are ſpecified particularly Denmark or Somerſet-houſe, Greenwich *, Whitehall, Nonſuch, Oatlands, Windſor, Wimbleton-houſe, St. James's, Hampton-court, Richmond, Theobald's, Ludlow, Cariſbrook and Kenelworth caſtles; Bewdley-houſe, Holdenby-houſe, Royſton, Newmarket, and Woodſtock manor-houſe. One may eaſily imagine that ſuch a collection of pictures, with the remains of jewels and plate, and the furniture of nineteen palaces, ought to have amounted to a far greater ſum than an hundred and eighteen thouſand pounds †.

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[*] There is a long warrant in Rymer directing the delivery of this collar, there termed *the great collar of ballaſt rubies*, and ſundry other valuable jewels, to the duke of Buckingham and earl of Holland, to be diſpoſed of by them beyond the ſeas, according to private orders which they had received from his majeſty. The whole piece is curious, and mentions the danger there might be to the keepers of thoſe jewels to let them go out of their hands, *as they were of great value, and had long contynued as it were in a continual diſcent for many years togeather with the crowne of England.* Fœdera, vol. xviii. p. 236. In Thoreſby's muſeum was ſir Sackville Crow's book of accounts from the year 1622 to 1628, containing the receipts and diſburſements of the private purſe of the duke of Buckingham in his voyages into Spain and France; with the charge of his embaſſage into the Low-countries; with the monies received upon the pawning the king's and his grace's jewels, &c. Vide Duc. Leod. p. 523. That muſeum is diſperſed: but part of it being ſold by auction in March 1764, I purchaſed the MS. in queſtion, and ſhall hereafter perhaps print it with ſome other curious papers.

[†] Tavernier, book iv. chap. 17, mentions having a diamond on which were engraved the arms of Charles I. The ſophy of Perſia and his court were extremely ſurpriſed at the art of engraving ſo hard a jewel; but, ſays Tavernier, I did not dare to own to whom it belonged, remembering what had formerly happened to the chevalier de Reville on the ſubject of that king. The ſtory, as he had related it before, in book ii. chap. 10, was,

The ſale continued to Auguſt 9, 1653. The prices were fixed; but if more was offered, the higheſt bidder purchaſed: this happened in ſome inſtances, not in many. Part of the goods were ſold by inch of candle. The buyers, called contractors, ſigned a writing for the ſeveral ſums. If they diſliked the bargain, they were at liberty to be diſcharged from the agreement on paying one fourth of the ſum ſtipulated. Among the purchaſers of ſtatues and pic-

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was, that Reville having told the ſophy that he had commanded a company of guards in the ſervice of Charles, and being aſked why he came into Perſia, replied, that it was to diſſipate the chagrin he felt on his maſter being put to death, and that ſince that time he could not endure to live in Chriſtendom. The ſophy fell into a rage, and aſked Reville, how it was poſſible, if he was captain of the king's guards, that he and all his men ſhould not have ſhed the laſt drop of their blood in defence of their prince? Reville was thrown into priſon, and remained there twenty-two days, and eſcaped at laſt by the interceſſion of the ſophy's eunuchs.——Had all Charles's ſoldiers been as loyal as the Perſian monarch thought it their duty to be, we might now have the glory of being as faithful ſlaves as the Aſiatics.

* Among the pictures from Greenwich is mentioned one piece of writing by Holbein, ſold for ten pounds. I know not what this writing was.

† R. Symonds ſays, the committee of Somerſet-houſe prized the king's goods and moveables with the pictures at 200,000*l.* notwithſtanding the queen had carried away and himſelf cauſed to be conveyed away abundance of jewels; and for this he cites Beauchamp, clerk to the committee.

tures were ſeveral painters, as Decritz, Wright, Baptiſt, van Leemput, ſir Balthazar Gerbier, &c. The prices of the moſt remarkable lots were as follow: The cartoons of Raphael, 300*l.* bought by his highneſs (Cromwell). The royal family (now in the gallery at Kenſington), 150*l.* The king on horſeback (in the ſame place), 200*l.* The triumphs of Julius Cæſar by Andrea Mantegna (now at Hampton-court), 1000*l.* Twelve Cæſars by Titian, 1200*l.* The muſes by Tintoret (at Kenſington), valued at 80*l.* ſold for 100*l.* Alexander VI. and Cæſar Borgia by Titian, 100*l.* Triumph of Veſpaſian and Titus by Julio Romano (at Paris), 150*l.* The great piece of the Nativity by Julio Romano, 500*l.* It ſeems the act for deſtroying what they called ſuperſtitious pieces was not well obſerved. Two pieces of tapeſtry of the five ſenſes by ſir Francis Crane, 270*l.* Mention is made of two ſets more ancient, of the landing of Henry VII. and the * marriage of prince Arthur. From Windſor a picture of Edward III. with a green curtain before it, 4*l.* Mary, Chriſt, and many angels dancing, by Vandyck, valued only at 40*l.* This is the picture at Houghton, for which my father gave 800*l.* It was twice ſold before for above 1000*l.* whence I conclude there was ſome knavery in the valuation of it. Sleeping Venus by Correggio, 1000*l.* Mary, Child, and St. Jerome, by Parmegiano, 150*l.* The Venus del Pardo by Titian, valued at 500*l.* ſold for 600*l.* Marquis del Guaſto haranguing his ſoldiers, by Titian, 250*l.* Venus dreſſing by the Graces, Guido (at Kenſington), 200*l.* Herodias with the head of St. John by Titian, 150*l.* (with his highneſs.) The little Madonna and Chriſt by Raphael, 800*l.* St. George by Raphael, 150*l.* Marquis of Mantua by ditto, 200*l.* Frobenius and Eraſmus by Holbein, 200*l.* Our Lady, Chriſt, and others, by Old Palma, 200*l.* A man in black by Holbein, 120*l.* St. John by Leonardo da Vinci, 140*l.* Duke of Bucks and his brother by Vandyck (now at Kenſington), valued at 30*l.* ſold for 50*l.* This is one of the fineſt pictures of that maſter. A ſatyr flayed, by Correggio, 1000*l.* Mercury teaching Cupid to read, Venus ſtanding by, by Correggio, 800*l.* The king's head by Bernini, 800*l.* A ſtatue of Tiberius larger than life, 500*l.* The Gladiator in braſs (now at Houghton), 300*l.* Chriſt waſhing the feet of his diſciples, 300*l.*

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* This latter piece is extant at an abandoned houſe of the late lord Aſton's, now a popiſh ſeminary, at Standon near Puckeridge, Hertfordſhire. The work is coarſe, and the figures do not ſeem to have been portraits, but the habits are of the time. In one corner Henry VII. and Ferdinand are conferring amicably on a joint throne.

Among the contractors appears Mr. John Leigh, who on Auguſt 1, 1649, buys goods for the uſe of lieutenant-general Cromwell to the value of 109*l.* -- 5*s.* -- 0*d.* and on the 15th are ſold to the right honourable the lady Cromwell goods to the amount of two hundred pounds more. But no ſooner was Cromwell in poſſeſſion of the ſole power, than he not only prevented any farther ſale, but even detained from the purchaſers much of what they had contracted for. This appears by a * petition, addreſſed, after the protector's death, to the council of ſtate, by major Edward Baſs, Emanuel de Critz, William Latham, and Henry Willet, in behalf of themſelves and divers others, in which they repreſent,

"That, in the year 1651, the petitioners did buy of the contractors for the ſale of the late king's goods, the ſeveral parcels there under-named, and did accordingly make ſatisfaction unto the treaſurer for the ſame. But for as much as the ſaid goods are in Whitehall, and ſome part thereof in Mr. Kinnerſley's cuſtody in keeping, the petitioners do humbly deſire their honours' order, whereby they may receive the ſaid goods, they having been great ſufferers by the late general Cromwell's detaining thereof; and the petitioners, &c."

The goods ſpecified are hangings, and ſtatues in the garden at Whitehall. It is very remarkable that in this piece they ſtyle the protector, the late *general* Cromwell.

Whence Charles had his ſtatues we learn from Peacham: "The king alſo, ſays he, ever ſince his coming to the crown, hath amply teſtified a royal liking of ancient ſtatues, by cauſing a whole army of old foreign emperors, captains and ſenators, all at once to land on his coaſts, to come and do him homage, and attend him in his palaces of St. James's and Somerſet-houſe. A great part of theſe belonged to the late duke of Mantua; and ſome of the old Greek marble baſes, columns, and altars, were brought from the ruins of Apollo's temple at Delos, by that noble and abſolutely compleat gentleman ſir Kenelm Digby knight †."

Some of the moſt capital pictures were purchaſed by the king of Spain; which arriving there while the embaſſadors of Charles II. were at that court, they were deſired, by an odd kind of delicacy, to withdraw—they ſuppoſing that this diſmiſſion was owing to an account received at the ſame time of Cromwell's victory over the marquis of Argyle. "But, ſays lord Clarendon*, they knew afterwards that the true cauſe of this impatience to get rid of them, was, that their miniſter in England, having purchaſed many of the king's pictures and rich furniture, had ſent them to the Groyne; from whence they were expected to arrive about that time at Madrid; which they thought could not decently be brought to the palace while the embaſſadors remained at the court."

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* Copied by Vertue from a paper in poſſeſſion of Mr. Martin.

† Compleat Gentleman, 107.

After the reſtoration endeavours were uſed to re-aſſemble the ſpoils. A commiſſion was iſſued out to examine Hugh Peters concerning the diſpoſal of the pictures, jewels, &c. that had belonged to the royal family—but without effect, by the obſtinacy or ignorance of Peters, who would not or could not give the deſired ſatisfaction †. Some of the pictures had been purchaſed by Gerard Reyntz ‡, a Dutch collector, after whoſe death they were bought of his widow by the States, and preſented to Charles II. One only picture [the king on horſeback by Vandyck] was recovered by a proceſs at law from Remée or Remigius van Leemput, a painter then in England, who had bought it at the ſale.

Notwithſtanding the havoc that had been made, it is plain from the catalogue of the collection of James II. that the crown ſtill poſſeſſed a great number of valuable pictures; but the fire of Whitehall deſtroyed almoſt all that the rage of civil war had ſpared. Some valuable pieces indeed were carried to Liſbon from Somerſet-houſe by the queen dowager, when ſhe returned to Portugal. The then lord chamberlain, it is ſaid, put a ſtop to their embarkation, till mollified by the preſent of one of them that he admired.

The royal library eſcaped better: this was founded by James I. It contained the collection belonging to the crown, among which were ſeveral fine editions on vellum, ſent as preſents from abroad, on the reſtoration of learning, to Henry VII. Henry VIII. and queen Elizabeth; the library of the lord Lumley, purchaſed by James for prince Henry; the collection of Caſaubon, bought of his widow, and ſome curious MSS. brought from Conſtantinople by ſir Thomas Roe. Theſe books have been given to the Britiſh Muſeum by his late majeſty. To this library prince Henry had added a large number of coins, medals, cameos and intaglias, the Dactyliotheca of Gorlæus. Mr. Young, librarian to Charles I. [*] was removed by the council of ſtate in 1649, at which time an account of the books and coins was taken: of the latter there were 1200, of which 400 only remained at the reſtoration. Among the duke of Ormond's letters is one dated April 2, 1649, where he ſays, "All the rarities in the king's library at St. James's are vaniſhed." Yet it is evident many remained; for in June 1659 a vote paſſed "that the lord Whitlocke be deſired and authoriſed to take upon him the care and cuſtody of the library at James-houſe, and of all the books, manuſcripts and medals, that are in or belonging to the ſaid library, that the ſame be ſafely kept and preſerved, and to recover all ſuch as have been embezzled or taken out of the ſame." Charles II. after his return ordered Aſhmole [†] to draw up an account of the medals that were left, and placed them in the cloſet of Henry VIII. at Whitehall, where they were loſt at the fire.

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* In his Life, p. 119, fol. edit.

† See General Dict. vol. ii. p. 384.

‡ They are engraved in Reyntz's gallery.

What farther relates to Charles I. as protector of the arts, will be found in the ſubſequent pages, under the articles of the different profeſſors whom he countenanced. If this chapter has not been thought tedious and too circumſtantial, the readers who excuſe it, will not perhaps be ſorry if I add a little more to it on that other patron of genius, the earl of Arundel.

Thomas Howard [‡] earl of Arundel is ſufficiently known in his public character by that admirable portrait drawn of him by lord Clarendon. Living much

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[*] In this library, ſays Perinchief, was kept a collection of his, of the excellent ſayings of authors, written by his own hand, and in his youth preſented to his father king James. Life of Charles, p. 219.

[†] Memoires of El. Aſhmole prefixed to his Berkſhire, p. 10, 24.

[‡] There is a ſhort view of his life in ſir Edward Walker's Hiſtorical diſcourſes, and ſome curious particulars in Lilly's Obſervations on the life and death of king Charles. As the book is not in everybody's hands, one anecdote may be worth tranſcribing. The king taking the part of a prieſt, who pretended that his majeſty had a right to a rectory which the earl challenged as his, Arundel ſaid to Charles, "Sir, this rectory was an appendent to a manour of mine, untill my grandfather unfortunately loſt both his life and ſeventeen lordſhips more, for the love he bore to your grandmother." P. 51.

I have found another anecdote of this earl that I have met with no where elſe. In the Life of Aretine in Les vies des hommes et des femmes illuſtres d'Italie, par une Societé de gens de lettres, Paris, 1768, vol. i. p. 388, it is ſaid, that Aretine having dedicated the ſecond volume much within himſelf, but in all the ſtate of the ancient nobility, his chief amuſement was his collection, the very ruins of which are ornaments now to ſeveral principal cabinets. He was the firſt who profeſſedly began to collect in this country, and led the way to prince Henry, king Charles, and the duke of Buckingham. "I cannot, ſays Peacham [*], but with much reverence mention the every way right honourable Thomas Howard lord high marſhal of England, as great for his noble patronage of arts and ancient learning, as for his high birth and place; to whoſe [†] liberal charges and magnificence this angle of the world oweth the firſt ſight of Greek and Roman ſtatues, with whoſe admired preſence he began to honour the gardens and galleries of Arundel-houſe about twenty [‡] years ago, and hath ever ſince continued to tranſplant old Greece into England." The perſon chiefly employed by the earl in theſe reſearches was Mr. Petty. It appears from ſir Thomas Roe's Letters, who had a commiſſion of the like nature from the duke of Buckingham [§], that no man was ever better qualified for ſuch an employment than Mr. Petty: "He encounters, ſays ſir Thomas [‖], all accidents with unwearied patience, eats with Greeks on their work-days, lies with fiſhermen on planks, is all things that may obtain his ends." Mr. Petty, returning with his collection from Samos, narrowly eſcaped with his life in a great ſtorm, but loſt all his curioſities, and was impriſoned for a ſpy; but, obtaining his liberty, purſued his reſearches.

Many curious pieces of painting and antiquities, eſpecially medals, the earl

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volume of his letters to James I. and receiving no reward, ſolicited one for five years. Hearing at laſt that the earl of Arundel had orders to give him 500 crowns, and not receiving them, he accuſed the earl publicly of having ſunk them for his own uſe. The earl ordered his ſervants to beat Aretine; which they did ſeverely. The corrected libeller publiſhed that the earl had no hand in the beating him, went to him, begged the money, and received it. The peer's reſentment and the ſatiriſt's mercenary ſervility are both very credible.

[*] Compleat Gentleman, p. 107.

[†] In one of R. Symondes's pocket-books in the Muſeum is a character not quite ſo favourable of the earl: "Mai, ſays he, rimunerò perſona. Era molto generoſo e libero a foraſtieri per guadagnare fama, ed in quella coſa ſpendea liberamente." There are alſo the following hints: "Old Earle fece rubare pezzo di quel quadro di Veroneſe a Padova, but it was ſpoiled, ſays Mr. Jer. Lanier. Laſt earl Thomas, molto lodato di Jer. Lanier per uom honeſtiſſimo et civile ed intendentiſſimo: per patto furono d'accordo d'andare in Italia queſt' anno 1654 per comprare diſegni e quadri." This Thomas muſt be the perſon who was reſtored to the title of duke of Norfolk by Charles II. and died at Padua in 1678.

[‡] This was printed in 1634.

[§] "Neither am I, ſays the duke, ſo fond of antiquity, as you rightly conjecture, to court it in a deformed or mis-ſhapen ſtone." P. 534.

[‖] Page 495. See the particulars of ſeveral purchaſes made by ſir Thomas, and Mr. Petty, in various letters in that collection. They are worth reading.

bought of Henry Vanderborcht a painter of Bruſſels, who lived at Frankendal, and whoſe ſon Henry lord Arundel finding at Frankfort, ſent to Mr. Petty then collecting for him in Italy, and afterwards kept in his ſervice as long as he lived. Vanderborcht the younger was both painter and graver; he drew many of the Arundelian curioſities, and etched ſeveral things both in that and the royal collection. A book of his drawings from the former, containing 567 pieces, is preſerved at Paris, and is deſcribed in the catalogue of L'orangerie, p. 199. After the death of the earl, the younger Henry entered into the ſervice of the prince of Wales, afterwards Charles II. and lived in eſteem in London for a conſiderable time, but returned to Antwerp and died there*. There are prints by Hollar of both father and ſon; the former done from a painting of the latter.

The earl was not a mere ſelfiſh virtuoſo; he was bountiful to men of talents, retaining ſome in his ſervice, and liberal to all †. He was one of the firſt who diſcovered the genius of Inigo Jones ‡, and was himſelf, ſays Lilly §, the firſt who "brought over the new way of building with brick in the city, greatly to the ſafety of the city, and preſervation of the wood of this nation." Norgate, whom I have mentioned, partook of his favours. On his ‖ embaſſy to Vienna he found Hollar at Prague, and brought him over; where the latter engraved a great number of plates from pictures, drawings and curioſities in the Arundelian collection. There is a ſet of ſmall prints by Hollar, views of Albury, the earl's ſeat in Surrey. "Lord Arundel thought ¶, ſays Evelyn, that one who could not deſign a little, would never make an honeſt man." A fooliſh obſervation enough, and which, if he had not left better proofs, would give one as little opinion of the judgment of the ſpeaker, as it does of that of the relator. The earl ſeems to have had in his ſervice another painter, one Harriſon, now only known to us by a chronologic diary, in which he records particulars relating to old Parr, whom lord Arundel had a curioſity to ſee **.

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* See Engliſh School, p. 467. There is a print by Hollar of Elias Allen, from a painting of Vanderborcht.

† The famous Oughtred was taken into Arundel-houſe to inſtruct the earl's ſon, lord William Howard, in mathematics—but it ſeems was diſappointed of preferment. See Biogr. Brit. vol. v. p. 3280, 3283, 3284.

‡ Some carved ſeats by Inigo were purchaſed from Tarthall, and placed in a temple at Chiſwick, by lord Burlington.

§ Obſervations on the Life of King Charles, p. 51.

‖ An account of this embaſſy was drawn up and publiſhed by Crowne, who attended the earl.

¶ Sculptura, p. 103.

** See Peck's collection of divers curious hiſtorical pieces, ſubjoined to his Lives of Cromwell

At the beginning of the troubles the earl tranſported himſelf and his collection to Antwerp; and dying not long after at Padua, he divided his perſonal eſtate between his ſons Henry lord Maltravers, and ſir William Howard viſcount Stafford. Of what came to the eldeſt branch, ſince dukes of Norfolk, the moſt valuable part fell into the hands of the ducheſs who was divorced; the ſtatues ſhe ſold * to the laſt earl of Pomfret's father, which have been lately given by the counteſs dowager to the univerſity of Oxford, which had before been enriched with thoſe curious records called the Arundelian marbles: the cameos and intaglias the ducheſs of Norfolk bequeathed to her ſecond huſband ſir John Germayne. They † are now in the poſſeſſion of his widow lady Elizabeth Germayne ‡. Among them is that inimitable cameo, the marriage of Cupid and Pſyche, which I ſhould not ſcruple to pronounce the fineſt remain of antique ſculpture in that kind. The coins and medals came into the poſſeſſion of Thomas earl of Winchelſea, and in 1696 were ſold by his executors to Mr. Thomas Hall. Arundel-houſe was pulled down in 1678. The remainder of the collection was preſerved at Tarthall, without the gate of St. James's-park near Buckingham-houſe. Thoſe curioſities too were ſold by auction in 1720 §, and the houſe itſelf has been lately demoliſhed. At that ſale Dr. Meade bought the head of Homer ‖; after whoſe death it was purchaſed by the preſent earl of Exeter, and by him preſented to the Britiſh Muſeum. It is believed to have been brought from Conſtantinople, and to have been the head of the very ſtatue in the imperial palace deſcribed by Cedrenus. The reſt of the figure was melted in the fire. The earl of Arundel had tried to procure the obeliſk, ſince erected in the Piazza Navona at Rome; and he offered the value of 7000 *l.* in money or land to the duke of Buckingham for a capital picture of Titian called the Ecce homo, in which were introduced the portraits of the pope, Charles V. and Solyman the magnificent.

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and Milton. The earl ſent Parr, who was then blind, to king Charles. The king ſaid to him, "You have lived longer than other men; what have you done more than other men?" He replied, "I did penance when I was an hundred years old."

* The ducheſs, it is ſaid, wanted money, and ſold them for 300 *l.*

† Part of this collection were the antique gems publiſhed by Apollina at Rome, 1627, and afterwards by Licetus of Genoa.

‡ Since the firſt edition of this book, lady E. Germayne has given them to lord Charles Spencer, on his marriage with her great niece miſs Beauclerc, and he to his brother the duke of Marlborough.

§ Mr. Weſt has the printed catalogue (which was miſerably drawn up) with the prices. That ſale produced 6535 *l.*

‖ It is engraved in a print from Vandyck of the earl and counteſs, in which the earl, who has a globe near him, is pointing to Madagaſcar, where he had thoughts of making a ſettlement.

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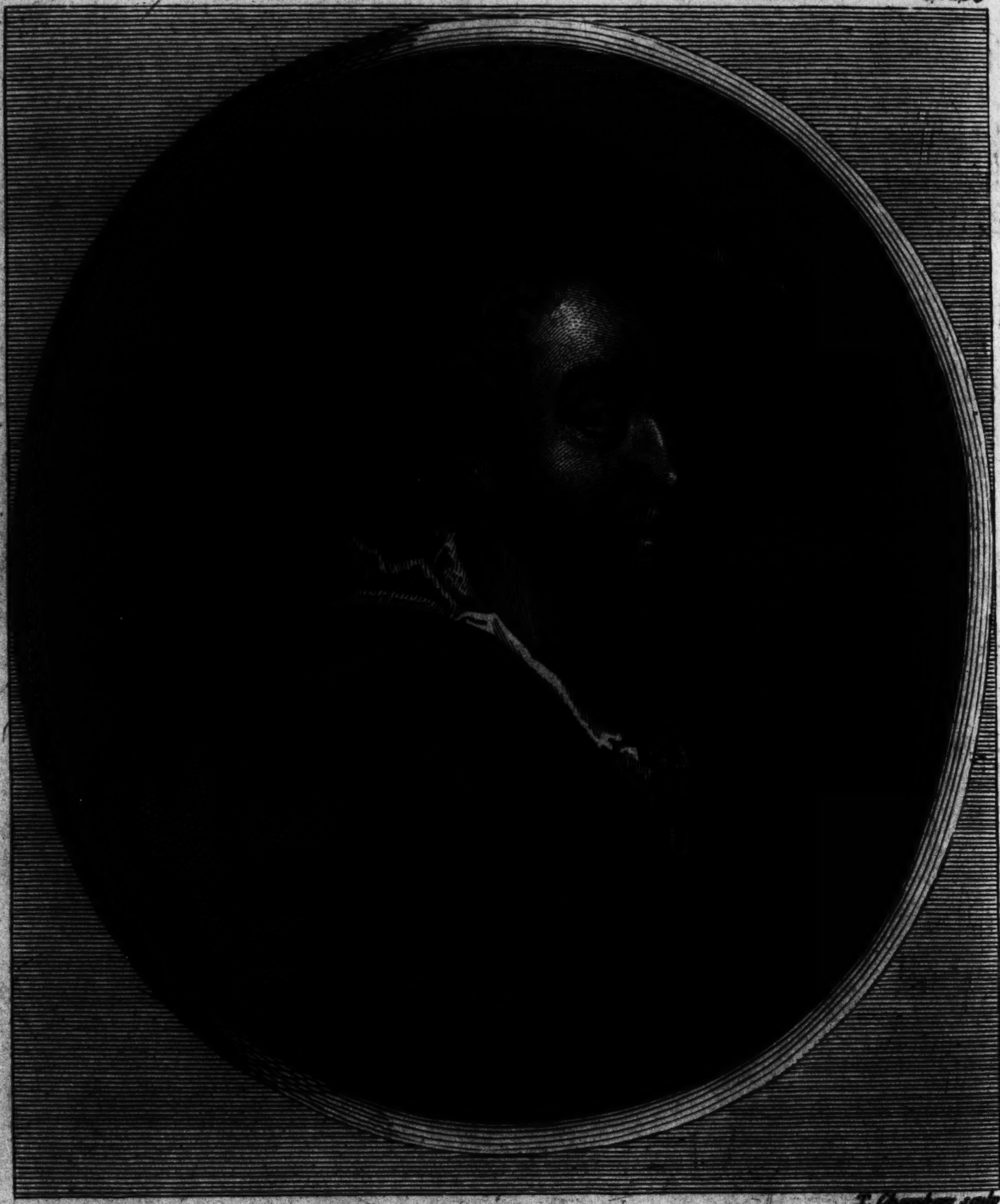

T. Chambars sculp

Sr. PETER PAUL RUBENS.

The earl has been painted by Rubens and Vandyck. The preſent duke of Argyle has a fine head of him by the former. By the latter he was drawn in armour with his grandſon cardinal Howard. The earl had deſigned too to have a large picture, like that at Wilton, of himſelf and family: Vandyck actually made the deſign; but by the intervention of the troubles it was executed only in ſmall by Ph. Frutiers at Antwerp, from whence Vertue engraved a plate. The earl and counteſs are ſitting under a ſtate: before them are their children; one holds a ſhield * preſented by the great duke of Tuſcany to the famous earl of Surrey at a tournament; and two others bring the helmet and ſword of James IV. taken at the victory of Floddenfield, by the earl of Surrey's father, Thomas duke of Norfolk. Portraits of both thoſe noblemen are repreſented as hanging up near the canopy.

I will conclude this article and chapter with mentioning that Franciſcus Junius † was taken by the earl of Arundel for his librarian, and lived in his family thirty years. The earl had purchaſed part of the library of the kings of Hungary from Perkeymerus: Henry duke of Norfolk, by perſuaſion of Mr. Evelyn, beſtowed it on the Royal Society ‡.

CHAP. X.

Painters in the Reign of CHARLES I.

Sir PETER PAUL RUBENS.

ONE cannot write the life of Rubens without tranſcribing twenty authors. The moſt common books expatiate on a painter whoſe works are ſo numerous and ſo well known. His pictures were equally adapted to pleaſe the ignorant and the connoiſſeurs. Familiar ſubjects, familiar hiſtories, treated with great luſtre and fullneſs of colouring, a richneſs of nature and propriety of draperies, recommend themſelves at firſt ſight to the eyes of the vulgar. The juſt boldneſs of his drawing, the wonderful chiaro ſcuro diffuſed throughout his pictures, and not loaded like Rembrandt's to force out one peculiar ſpot of light, the variety of his carnations, the fidelity to the cuſtoms and manners of the times he was repreſenting, and attention to every part of his compoſitions, without enforcing trifles too much or too much neglecting them; all this union of happy excellencies endears the works of Rubens to the beſt judges: he is perhaps the ſingle artiſt who attracts the ſuffrages of every rank. One may juſtly call him the *popular painter*; he wanted that majeſty and grace which confine the works of the greateſt maſters to the feweſt admirers. I ſhall be but brief on the circumſtances of his life; he ſtaid but little here, in which light only he belongs to this treatiſe.

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* This ſhield is now in the poſſeſſion of his grace the duke of Norfolk.

† See his article in the General Dictionary.

‡ See London and the Environs, vol. v. p. 291.

* His father was doctor of laws and ſenator of Antwerp, which he quitted on the troubles of that country, and retired with his family to Cologn, where, on the feaſt of St. Peter and Paul, his wife was delivered of Rubens in 1577. Great care was taken of his education; he learned and ſpoke Latin in perfection. When Antwerp was reduced by the arms of Philip, Rubens the father returned to his native country. The ſon was grown up, and was well made. The counteſs of Lalain took him for her page; but he had too elevated a diſpoſition to throw away his talents on ſo diſſipated a way of life. He quitted that ſervice; and his father being dead, his mother conſented to let him purſue his paſſion for painting. Toby Verhaeſt, a landſcape-painter, and Adam Van Oort were his firſt maſters, and then Otho Venius, under whom he imbibed (one of his leaſt merits) a taſte for allegory. The perplexed and ſilly emblems of Venius are well known. Rubens with nobler ſimplicity is perhaps leſs juſt in his. One may call ſome of his pictures *a toleration of all religions*. In one of the compartments of the Luxemburgh gallery, a cardinal introduces Mercury to Mary de' Medici, and Hymen ſupports her train at the ſacrament of marriage, before an altar, on which are the images of God the Father and Chriſt †. At the age of twenty-three Rubens ſet out for Italy, and entered into the ſervice of Vincent Gonzaga duke of Mantua. One day while he was at that court, and was painting the ſtory of Turnus and

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* This extract is chiefly made from Felibien, vol. iii. p. 404, from Deſcamps, p. 297, and Sandrart.

† See more on this ſubject at the end of Mr. Spence's Polymetis.

Æneas, intending to warm his imagination by the rapture of poetry, he repeated with energy thoſe lines of Virgil *,

Ille etiam patriis agmen ciet, &c.

The duke, who overheard him and entered the chamber, was ſurpriſed to find the mind of his painter cultivated with a variety of graceful literature. Rubens was named envoy to Spain, and carried magnificent preſents to the favourite duke of Lerma; exerting at that court his political and elegant talents with a dignity and propriety that raiſed the latter without debaſing the former. He converſed little with the painters of that country except Velaſquez, with whom he continued a correſpondence of letters.

The fame of the young painter reached don John of Braganza, afterwards king of Portugal, who invited him to Villa Vicioſa. Rubens ſet out with ſuch a train, that the duke apprehended the expence of entertaining ſo pompous a viſitor, and wrote to ſtop his journey, accompanying the excuſe with a preſent of fifty piſtoles. The painter refuſed the preſent, ſaid he had not propoſed to paint, but to paſs a week at Villa Vicioſa, and had brought a thouſand piſtoles that he intended to ſpend there.

Returned to Mantua, the duke ſent him to Rome to copy the works of the great maſters. There he ſtudied them, not what they had ſtudied, the ancients; Rubens was too careleſs of the antique, as Pouſſin copied it too ſervilely. The former ſeemed never to have ſeen a ſtatue, the latter nothing elſe. The reputation of Titian and Paul Veroneſe drew Rubens to Venice: there he was in his element, in the empire of colours. There he learned to imitate nature: at Rome he had miſſed the art of improving on it. If he has not the ſimplicity of Titian, he has far more than Paul Veroneſe. The buildings with which he has enriched the back grounds of his compoſitions do not yield to thoſe of the latter: his landſcapes are at leaſt equal to thoſe of the former. Seldom as he practiſed it, Rubens was never greater than in landſcape; the tumble of his rocks and trees, the deep ſhadows in his glades and glooms, the watery ſunſhine, and dewy verdure, ſhow a variety of genius, which are not to be found in the inimitable but uniform glow of Claud Lorrain.

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* No wonder his emulation was raiſed at Mantua, where the works of Homer were treated by Raphael and Julio Romano.

Rubens was much worſe employed at Genoa, where he drew moſt of their palaces, and cauſed them to be engraved in two volumes. How could a genius like his overlook the ruins of Rome, the deſigns of Raphael and Michael Angelo, and the reſtorers of ancient architecture at Venice, and waſte his time on the very moderate beauties that he found at Genoa, where their greateſt art lay in crowding magnificence into a narrow and almoſt uſeleſs ſituation, where moſt of their palaces can only be ſeen from a ſedan chair!

His mother's illneſs drew him back to Antwerp, where the archduke Albert detained him, and where he married his firſt wife Elizabeth Brants. He built a palace, and painted it within and without. His cabinet or rotunda was enriched with antique vaſes, ſtatues, medals and pictures. The duke of Buckingham ſaw and coveted it. Le Blond, whom I have mentioned in the Life of Holbein, negotiated the bargain, to which Rubens conſented with regret. The favourite, who was bent on the purchaſe, gave, it is ſaid, ten thouſand pounds for what had not coſt above a thouſand.

In Flanders he executed many great works, which created him as many enemies. They affected to aſcribe to the ſcholars whom he had formed or been forced to take to aſſiſt him, as Jordaens, Van Uden, Snyder, and Wildens, the merits of the maſter:—but the greater the talents of the aſſiſtants, the higher the genius of the maſter. Do able painters work under an indifferent one? Abraham Janſſens challenged Rubens to a trial of their art: Rubens replied, he would engage with him, when Janſſens had proved himſelf worthy to be his competitor. A more friendly offer was rejected by him with equal wit. A chymiſt tendered him a ſhare of his laboratory and of his hopes of the philoſopher's ſtone. Rubens carried the viſionary into his painting-room, and told him his offer was dated twenty years too late; "for ſo long it is," ſaid he, "ſince I found the art of making gold with my pallet and pencils."

From Antwerp he was called to Paris by Mary de' Medici, and painted the oſtenſible hiſtory of her life in the Luxemburgh*. A peculiar honour, as that princeſs was an Italian. It is even ſaid that he gave her ſome leſſons in drawing. If the prodigious number of large pieces painted by Rubens were not teſtimonies of the abundance and facility of his genius, this gallery alone, completed in three years, would demonſtrate it. As ſoon as it was finiſhed, he returned to Antwerp, where his various talents were ſo conſpicuous, that he was pitched upon to negotiate a treaty of peace between Spain and England. The Infanta Iſabella ſent him to Madrid for inſtructions, where he ingratiated himſelf ſo much with the conde-duc d'Olivarez, that, beſides many valuable preſents, he had a brevet for himſelf and his ſon of ſecretary of the privy-council, and was diſmiſſed with a ſecret commiſſion to king Charles, as I have mentioned before, in which he had the honour of ſucceeding.

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* It is ſaid that ſhe deſigned he ſhould fill another gallery with the ſtory of Henry IV. her huſband, and that he had begun ſeveral of the compartments, but the troubles of that princeſs prevented the execution. Abregé de la vie des peintres, vol. ii. p. 141.

Neither Charles nor Rubens overlooked in the embaſſador the talents of the painter. The king engaged him to paint the cieling of the Banqueting-houſe. The deſign is the apotheoſis of king James; for whom, when once deified, there ſeems to have been no farther thought of erecting a monument. The original ſketch for the middle compartment is preſerved at Houghton: it had belonged to ſir Godfrey Kneller, who often ſtudied it, as is evident by ſir Godfrey's original ſketch, at Houghton too, for the great equeſtrian picture of king William at Hampton-court; though in the larger piece he ſeems to have forgot that he ever had ſtudied the former deſign. Sir Godfrey had heard that Jordaens aſſiſted Rubens in the execution: if true, ſome of the compartments muſt have been painted in Holland and ſent over hither; for I do not find that Jordaens was ever in England. Rubens received three thouſand pounds for his work. The building itſelf coſt ſeventeen thouſand pounds. What had it been, if completed! Vandyck was to have painted the ſides with the hiſtory of the order of the garter. Inigo Jones, Rubens, and Vandyck! Europe could not have ſhown a nobler chamber. Kent in the late reign repaired the painting on the cieling.

During his reſidence here Rubens painted for the king a St. George *, four feet high and ſeven feet wide. His majeſty was repreſented in the ſaint, the

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* In a letter in the Muſeum dated March 6, 1630, it is ſaid, "My lord Carliſle hath twice in one week moſt magnificently feaſted the Spaniſh embaſſador and monſieur Rubens alſo, the agent who prepared the way for his coming: who in honour of our nation hath drawn with his pencil the hiſtory of St. George, wherein (if it be poſſible) he hath exceeded himſelf; but the picture he hath ſent home into Flanders, to remain as a monument of his abode and employment here." This, I ſuppoſe, was a repetition of the picture he drew for the king: one of them is now in the collection of the earl of Lincoln.

queen in Cleodelinde; each figure one foot and a half high; at a diſtance a view of Richmond and the Thames. In another picture, the benefits of peace and miſeries of war [*].

Theodore Rogiers [†] modelled for the king a ſilver ewer deſigned by Rubens, with The judgment of Paris. There is a print from this vaſe by James Neſſs.

This great painter was knighted at Whitehall Feb. 21, 1630; and the king gave him an addition to his arms, on a dexter canton, gules, a lion paſſant, or.

A large print from his picture of the deſcent from the croſs, engraved by Voſterman in 1620, is thus dedicated: Illuſtriſſimo, excellentiſſimo et prudentiſſimo domino, domino Dudleio Carleton equiti, magnæ Britanniæ regis ad confœderatos in Belgio ordines legato, pictoriæ artis egregio [‡] admiratori, P. P. Rubens, gratitudinis et benevolentiæ ergo, nuncupat, dedicat.

We have in England ſeveral capital works of Rubens. Villiers duke of Buckingham had thirteen, and ſir Peter Lely five [§]. The ducheſs of Marlborough gave any price for his pictures. They [||] are the firſt ornaments of Blenheim, but have ſuffered by neglect. At Wilton are two; one, the Aſſumption of the Virgin, painted for the earl of Arundel while Rubens was in England, and with which he was ſo pleaſed himſelf, that he afterwards made a large picture from it for a convent at Antwerp. The other contains four children, Chriſt, an angel, St. John, and a girl repreſenting the church. This picture, which is far ſuperior to the foregoing, and very fine, is ſaid in the Catalogue to be allowed to be the beſt picture in England of Rubens; an hyperbole indeed [¶]. At the earl of Pomfret's at Eaſton was a portrait of Lodowic duke of Richmond and Lenox. At Houghton is that maſterly piece,

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[*] See king Charles's Catalogue, p. 86.

[†] There is a head of Rogiers among the artiſts drawn by Vandyck.

[‡] There is a print of ſir Dudley Carleton by W. Delff, from a painting of Mirevelt, thus inſcribed: "Illuſt. excell. ac prudent. domino dn. Dudleyo Carleton equiti, magnæ Britanniæ regis apud confœderatarum provinciarum in Belgio ordines legato, &c. pictoriæ artis non ſolum admiratori, ſed etiam inſigniter perito. Sculptor dedicat.

[§] See their catalogues by Bathoe.

[||] There are ſixteen pieces by this maſter; the beſt are, his own portrait with his wife and child, the offering of the Magi, and the Roman charity.

[¶] See Kennedy's account of Wilton, p. 76. 79.

Mary Magdalen anointing the feet of Chriſt; and a large cartoon of Meleager and Atalanta. There too are three pieces in three different ſtyles; in each of which he excelled: a landſcape *; and ſatyrs; and lions. Animals, eſpecially of the ſavage kind, he painted beyond any maſter that ever lived. In his ſatyrs, though highly coloured and with characteriſtic countenances, he wanted poetic imagination. They do not ſeem a ſeparate ſpecies, but a compound of the human and animal, in which each part is kept too diſtinct. His female ſatyrs are ſcarce more indelicate than his women; one would think that, like Swift, he did not intend that Yahoos ſhould be too diſcriminate from human nature; though what the ſatyriſt drew from ſpleen flowed in the painter from an honeſt love of fleſh and blood. There are beſides in lord Orford's collection the ſketches for the cardinal Infant's entry into Antwerp; the family of Rubens by his ſcholar Jordaens; and his ſecond wife Helena Forman, a celebrated whole length by Vandyck.

The fine picture of St. Martin the late prince of Wales bought of Mr. Bagnol, who brought it from Spain. It is remarkable that in this piece Rubens has borrowed the head of an old man from the cripple in one of the cartoons, of which I have ſaid he gave information to king Charles, who purchaſed them. At lord Spencer's at Wimbleton is a fine portrait of cardinal Howard. At Burleigh is an ebony cabinet, the front and ſides of which are painted by Rubens: at one end are his three wives, highly coloured.

I do not find how long Rubens ſtayed in England, probably not above a year. He died of the gout in his own country in 1640. A catalogue of his works may be ſeen in Deſcamps †.

Mr. Maurice Johnſon of Spalding in Lincolnſhire, a great antiquary, produced to the Society of Antiquaries ſome years ago a MS. containing diſcourſes

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* This picture is well known by the print, a cart overturning in a rocky country by moonlight. The earl of Harcourt has a duplicate of this picture at his ſeat of Nuneham in Oxfordſhire, where are ſcenes worthy of the bold pencil of Rubens, or to be ſubjects for the tranquil ſunſhines of Claud Lorrain. The nobleſt and largeſt landſcape of Rubens is in the royal collection. It exhibits an almoſt bird's-eye view of an extenſive country, with ſuch maſterly clearneſs and intelligence, as to contain in itſelf alone a ſchool for painters of landſcape.

† See alſo a liſt of the works of Rubens in Le Comte's Cabinet des ſingularitez d'architecture, peinture, &c. vol. i. p. 251. There are forty-ſix pieces painted by him in the Elector Palatine's gallery at Duſſeldorp; one of them, The laſt judgment, is 20 feet high, and 15 wide.

and obſervations on human bodies, and on the ſtatues and paintings of the ancients and moderns, written partly in Latin, partly in Italian, and ſome notes in Dutch, and illuſtrated with ſeveral drawings, as heads, attitudes, proportions, &c. habits of Greeks and Romans, various inſtruments, utenſils, armour, and head-dreſſes from coins and ſtatues, and compariſons of Raphael, Michael Angelo and others. It was an octavo pocket-book, and appeared to be an exact copy of Rubens's Album, which he uſed in his travels; the drawings, and even hand-writing and different inks, being exactly imitated. This book was brought from Bruſſels by captain Johnſon, Mr. Johnſon's ſon, and had one leaf of the original in it, with a ſketch of the head of the Farneſian Hercules. The original itſelf is at Paris, where they intended to publiſh it. An account of it is given in the Catalogue raiſonné de monſieur Quintin de l'Orangerie, par Frederic Gerſaint, 1744. Albert Rubens, ſon of ſir Peter Paul, was a learned man and medalliſt: he publiſhed the duc d'Arſcot's medals with a commentary, and a treatiſe De re veſtiariâ et de lato clavo. Vide Biblioth. choiſie de Colomies, p. 96.

ABRAHAM DIEPENBECK,

among the various ſcholars of Rubens, was one of the few that came to England, where he was much employed by William Cavendiſh duke of Newcaſtle, whoſe managed horſes he drew from the life; from whence were engraved the cuts that adorn that peer's book of horſemanſhip. Several of the original pictures ſtill remain in the hall at Welbeck. Diepenbeck drew views of the duke's ſeats in Nottinghamſhire and Derbyſhire, and portraits of the duke, ducheſs, and his children, and gave deſigns for ſeveral plates prefixed to the works of both their graces. "Diepenbeck, ſays De Piles, was born at Boiſleduc, and in his youth was much employed in painting upon glaſs [*], and, entering afterwards into the ſchool of Rubens, became one of his beſt diſciples." Several prints were made from his works, particularly thoſe he deſigned for a book called The temple of the muſes, engraved by Bloemart and Mattham in 1663 [†], and his portraits of Leſſius and Bellarmine by Bolſvert [‡], and of ſir Hugh Cartwright 1656 by Voſterman.

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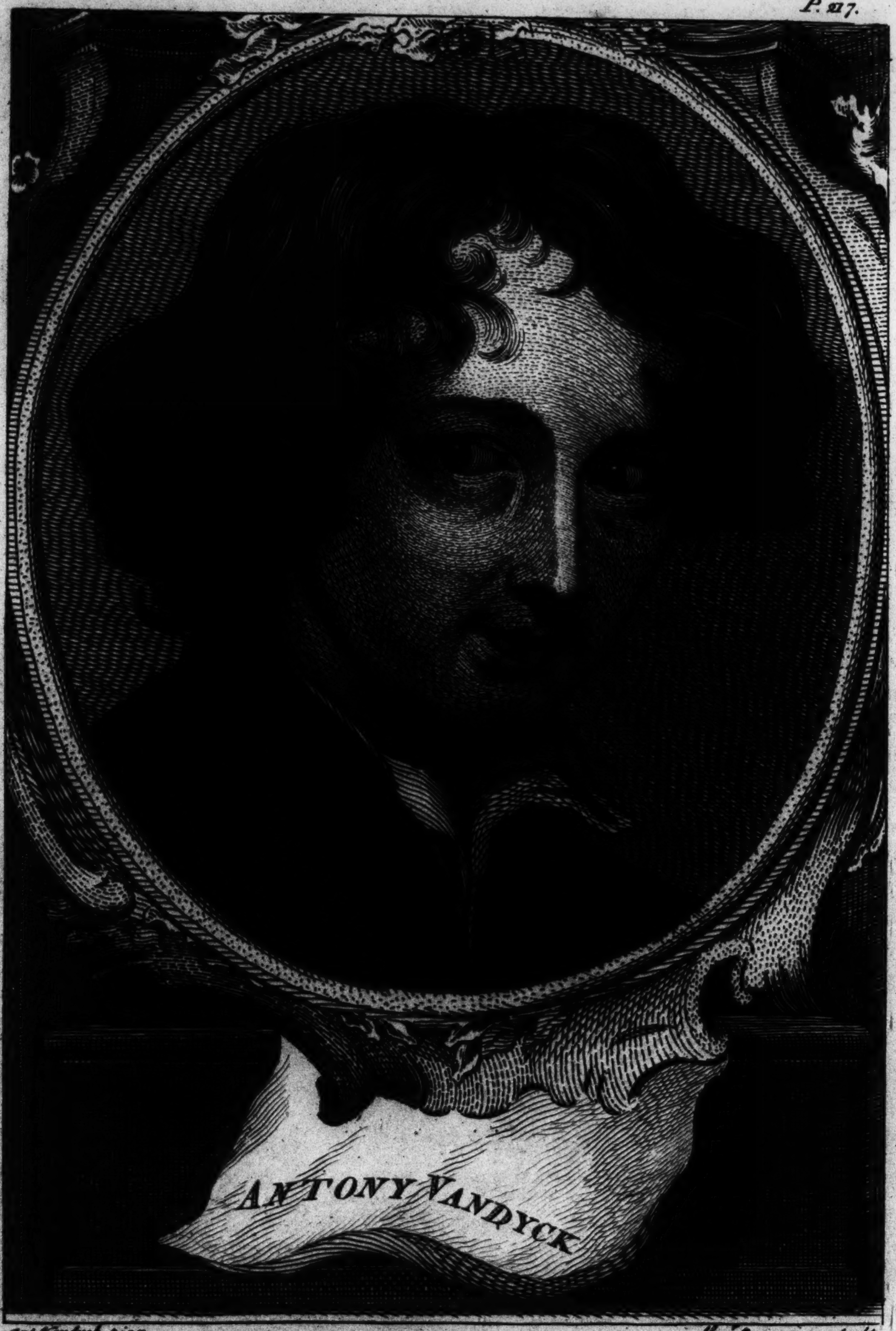
[*] Sandrart ſays he excelled all the other painters on glaſs.

[†] Sandrart. See a farther account of Diepenbeck in the Abregé de la vie des plus fameux peintres, vol. ii. p. 198. At Caſhiobury is the ſtory of Dido and Æneas by him. Sir R. Walpole had another, but ſmaller.

[‡] Vide Evelyn's Sculptura, p. 73.

P. 217.


ANTONY VANDYCK

Ant. Vandyck, pinx.

Alex.r Bannerman, Sculp.

From an original in the Collection of the Hon.ble Mr. Walpole.

Sir ANTONY VANDYCK,

whoſe works are ſo frequent in England that the generality of our people can ſcarce avoid thinking him their countryman, was born at Antwerp in 1598, the only ſon of a merchant, and of a mother who was admired for painting flowers in ſmall, and for her needleworks in ſilk. Vandyck was firſt placed with Van Balen, who had ſtudied at Rome, and painted figures both in large and ſmall; but the fame of Rubens drew away to a nobler ſchool the young congenial artiſt. The progreſs of the diſciple ſpeedily raiſed him to the glory of aſſiſting in the works from which he learned. Fame, that always ſuppoſes jealouſy is felt where there are grounds for it, attributes to Rubens an envy of which his liberal nature I believe was incapable, and makes him adviſe Vandyck to apply himſelf chiefly to portraits. I ſhall ſhow that jealouſy, at leaſt emulation, is rather to be aſcribed to the ſcholar than to the maſter. If Rubens gave the advice in queſtion, he gave it with reaſon; not maliciouſly. Vandyck had a peculiar genius for portraits; his draperies * are finiſhed with a minuteneſs of truth not demanded in hiſtoric compoſitions: beſides, his invention was cold and tame; nor does he any where ſeem to have had much idea of the paſſions, and their expreſſion: portraits require none. If Rubens had been jealous of Vandyck, would he, as all their biographers agree he did, perſuade him to viſit Italy, whence himſelf had drawn his greateſt lights? Addiſon did not adviſe Pope to tranſlate Homer, but aſſiſted Tickell in a rival tranſlation. Vandyck, after making preſents to Rubens of two or three hiſtories, and the famous portrait of the latter's wife, ſet out for Italy, and made his firſt reſidence at Genoa. From thence he went to Venice, which one may call the metropolis of the Flemiſh painters, who ſeem ſo naturally addicted to colouring, that even in Italy they ſee only with Flemiſh eyes. Vandyck imbibed ſo deeply the tints of Titian, that he is allowed to approach nearer to the carnations of that maſter even than Rubens: ſir Antony had more delicacy than the latter; but, like him, never reached the grace and dignity of the antique. He ſeldom even arrived at beauty. His Madonnas are homely; his ladies ſo little flattered, that one is ſurpriſed he had ſo much cuſtom. He has left us to wonder that the famous counteſs of Carliſle could be thought ſo charming: and had not Waller been a better painter, Sachariſſa

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* His ſatins, of which he was fond, particularly white and blue, are remarkably finiſhed; his back grounds heavy, and have great ſameneſs.

would make little impreſſion now. One excellence he had, which no portrait-painter ever attained except ſir Godfrey Kneller; the hands are often the fineſt part of his pictures.

He went to Rome and lived ſplendidly, avoiding the low converſation of his countrymen, and diſtinguiſhed by the appellation of the *Pittore Cavaliereſco.* It was at Rome he drew that capital portrait of cardinal Bentivoglio, who, having been nuncio in Flanders, had a partiality for their artiſts; and, as he celebrated their hiſtory with his pen, was in return almoſt immortalized by one of their beſt pencils.

Vandyck, while at Rome, received an invitation to Palermo, and went thither. There he painted prince Philibert of Savoy, the vice-roy, and a paintreſs of ſome name, Sophoniſba Anguiſciola [*], then at the age of ninety-one. But the plague ſoon drove him from Sicily; he returned to Genoa, where he had gained the higheſt reputation, and where he has left many conſiderable works.

He went back to Antwerp, and practiſed both hiſtory and portrait. Of the former kind were many applauded altar-pieces; in the latter were particularly the heads of his cotemporary artiſts. He drew them in chiaro ſcuro on ſmall pannels; thirty-five of which are in the collection of the counteſs of Cardigan at Whitehall. Admirable is the variety of attitudes and airs of heads; but in thoſe pieces he meaned to ſurpaſs as well as record. The whole collection has been thrice publiſhed: the firſt edition, by Vanden Enden, contains fourſcore plates; the ſecond, by Giles Hendrix, one hundred; the laſt by Verduſſen, who effaced the names and letters of the original engravers. Some of the plates were etched by Vandyck himſelf. I ſay nothing of the numbers of prints from his other works.

Hearing of the favour king Charles ſhowed to the arts, Vandyck came to England, and lodged with his friend Geldorp, a painter, hoping to be introduced to the king: it is extraordinary he was not. He went away chagrined; but his majeſty ſoon learning what a treaſure had been within his reach, ordered ſir Kenelm Digby, who had ſat to Vandyck, to invite him over. He came, and was lodged among the king's artiſts at Black-fryars, which Felibien, according to the dignity of ignorance which the French affect, calls *L'Hotel de Blaiſore* *. Thither the king went often by water, and viewed his performances with ſingular delight, frequently ſitting to him himſelf, and beſpeaking pictures of the queen, his children and his courtiers, and conferring the honour of knighthood † on him at St. James's July 5, 1632. This was ſoon attended by the grant of an annuity of 200*l.* a year for life. The patent is preſerved in the rolls, and dated 1633, in which he is ſtyled painter to his majeſty. I have already mentioned the jealouſy of Mytens on this occaſion.

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[*] At the lord Spencer's at Wimbledon is a good portrait of Sophoniſba Anguiſciola playing on a harpſichord, painted by herſelf, and an old woman attending her: on the picture is written *Juſſu Patris.* Lord Aſhburnham has a ſmall head of her in a round.

Of the various portraits by Vandyck of king Charles, the principal are, a whole length in the coronation robes at Hampton-court ‡: the head has been engraved by Vertue among the kings of England, and the whole figure by Strange. Another in armour on a dun horſe at Blenheim §. A whole length in armour at Houghton. Another, a large piece at the duke of Grafton's, in which the king (a moſt graceful figure) in white ſatin, with his hat on, is juſt deſcended from his horſe; at a diſtance, a view of the Iſle of Wight. The king ‖ in armour on a white horſe; monſieur de St. Antoine ¶, his equerry, holding his helmet. The head of the latter is fine; the king's is probably not an original. This and the following are at each end of the gallery at Kenſington. The king and queen ſitting; prince Charles, very young, ſtanding at his knee; the duke of York, an infant, on hers **. At Turin is another whole length of the king, in a large piece of architecture. At Somerſet-houſe the king and queen, half lengths, holding a crown of laurel between them. At Windſor is a beautiful half length of the queen in white. Many portraits of her pretend to be by Vandyck, but none are ſo lovely as this. He two or three times drew prince Charles in armour ſtanding. At Kenſington in one piece are prince Charles, prince James, and the princeſs Mary; lately engraved by Strange. In the ſame palace is one of his fineſt works, George Villiers, the ſecond duke of Buckingham, and lord Francis his brother, when children. Nothing can exceed the nature, luſtre, and delicacy of this ſweet picture. At Houghton are two young daughters of the lord Wharton, admirable too, but rather inferior to the foregoing. In lord Orford's collection are ſeveral principal works * of this maſter. The holy family with a dance of angels; it belonged to king Charles, is a capital picture, but has its faults. Inigo Jones, a head; Rubens's wife, in black ſatin; Henry Danvers earl of Danby, whole length, in the robes of the garter; and a half length of ſir Thomas Chaloner, governor of prince Henry. Beſides theſe, my father bought of the laſt duke the whole collection of the Wharton family: there were twelve whole lengths, the two girls, ſix half lengths, and two more by ſir Peter Lely: he paid an hundred pounds each for the whole lengths and the double picture, and fifty pounds each for the half lengths. Moſt of them were carried to Houghton; but ſome not ſuiting the places were brought back, and ſold for a trifle after the death of my father. Thoſe that remain are, king Charles, the queen, very indifferent, ſir Thomas Wharton: of the half lengths, Laud, a celebrated but not very fine picture; ſir Chriſtopher Wandesford, lady Wharton, Mrs. Wharton, Mrs. Wenman and the Lelys †.

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* Vol. iii. p. 445.

† The French author of the Lives of the Painters ſays he was created knight of the bath; a miſtake. Abregé, vol. ii. p. 170. Another miſtake is his ſuppoſing that Vandyck was only to give deſigns for tapeſtries in the Banqueting-houſe, p. 171.

‡ In the ſame palace are whole lengths of James I. his queen, the queen of Bohemia, and prince Henry, copied by Vandyck from painters of the preceding reign. Prince Henry's is in armour, in which Vandyck excelled, has an amiable countenance, and is a fine picture.

§ This was in the royal collection, was ſold in the civil war, and was bought by the duke of Marlborough from Munich.

‖ This is the picture that was recovered from Remée.

¶ He had been a chief equerry to prince Henry, and led a mourning-horſe at his funeral. See Birch's Life of that prince, append. 527.

** This picture has been heightened to make it match its oppoſite.

At Cornbury, the ſeat of the earls of Clarendon in Oxfordſhire, was a noble collection of portraits of the principal perſons in the reign of king Charles, many of which were drawn by Vandyck. The collection has ſince been divided between the ducheſs of Queenſberry, lady Hyde and lady Mary Forbes, the heireſſes of the family. Several others of his works are at the earl of Denbigh's, and at lord Spencer's at Althrop. Among the latter, a

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* See a particular deſcription of theſe pictures in the Ædes Walpolianæ.

† The reſt were, lady Wharton in white; lady Cheſterfield ditto; counteſs of Worceſter in blue; lady Rich in black, very handſome, on whoſe death Waller wrote a poem; and lord Wharton, both bought by lord Hardwicke; Mrs. Smith in blue, a homely woman, but a fine picture, now mine; lady Carliſle, bought by Mr. Weſt ‡; Arthur Goodwin, father of lady Wharton, one of the beſt, given by my father to the late duke of Devonſhire; and two portraits of prince Rupert, whole and half lengths; both very poor performances. Some of the whole lengths were engraved by Van Gunſt.

‡ And at his death by Mr. Barret of Lee.

celebrated double whole length of the firſt duke of Bedford and the famous lord Digby, afterwards earl of Briſtol. The whole figure of the latter is good, and both the heads fine; the body of Bedford is flat, nor is this one of his capital works. Here too is a good picture of Dædalus and Icarus; half lengths; a fine ſurly impatience in the young man, and his body well coloured. The duke of Devonſhire has ſome good pictures by him; at Chiſwick is the well known * Beliſarius, though very doubtful if by the hand of Vandyck. The expreſſive figure of the young ſoldier redeems this picture from the condemnation it would deſerve by the principal figure being ſo mean and inconſiderable. The duke has Vandyck's travelling pocket-book, in which are ſeveral ſketches, particularly from Titian, and of Sophoniſba Anguiſciola mentioned above.

At Holkham is a large equeſtrian picture of a count D'Aremberg; both the rider and horſe are in his beſt manner; and at earl Cowper's a large piece of John count of Naſſau and his family, lately engraved by Baron.

Mr. Skinner, with the collection of the late Mr. Thomas Walker, has a fine little picture of the lady Venetia Digby, wife of ſir Kenelm; though only a model for the large one at Windſor; it is exquiſitely finiſhed. She is repreſented as treading on Envy and Malice, and is unhurt by a ſerpent that twines round her arm. This gallant compliment is a little explained in the new Life of lord Clarendon, who mentions ſir Kenelm's marriage with a lady, "though of an extraordinary beauty, of as extraordinary fame †." Mr. Walker's collection was chiefly choſen for him by a ſet of virtuoſi called Vandycks, or The club of St. Luke; and it is plain, from the pictures they recommended, that they underſtood what they profeſſed. There was another

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* Lord Burlington gave 1000*l.* for this picture at Paris, and had another of Luca Jordano into the bargain.

† There is an elegy and epitaph on this lady in Randolph's poems, page 28, in which her beauty is exceedingly commended. She was daughter and coheireſs of ſir Edward Stanley, grandſon of Edward earl of Derby, by the lady Lucy Percy, daughter of Thomas earl of Northumberland. Lady Venetia was found dead in her bed. Sir Kenelm erected for her a monument of black marble with her buſt in copper gilt, and a loſty epitaph, in Chriſt-church without Newgate; but it was deſtroyed in the fire of London. Lodge's Peerage of Ireland, vol. iv. p. 89. There are two copper buſts of the lady Venetia extant at Mr. Wright's at Gothurſt in Buckinghamſhire, with ſeveral portraits of the family of Digby. The houſe belonged to ſir Kenelm, and was purchaſed by ſir Nathan Wright.

large piece of ſir Kenelm, his lady and two children, in the collection of the earl of Oxford; and a fine half length of ſir Kenelm alone is at Kenſington. Vandyck painted too for the king a twelfth Roman emperor, to complete the ſet of Titian, in the room of one which was ſpoiled and left at Mantua. They coſt the king 100*l.* a piece, and after his death were bought by the Spaniſh embaſſador, the firſt purchaſer of thoſe effects. As the king's collection was embezzled or taken by his ſervants for their arrears, that miniſter laid out 500*l.* in thoſe purchaſes with Harriſon the king's embroiderer by Somerſet-houſe, and of Murray his taylor he bought a half figure of a Venus *. The Flemings gave any price for the works of Vandyck from that collection. Sir Peter Lely, as may be ſeen in his catalogue, had ſeveral capital ones.

But it is at the earl of Pembroke's at Wilton that Vandyck is on his throne. The great ſalon is entirely furniſhed by his hand. There is that principal picture of earl Philip and his family, which, though damaged, would ſerve alone as a ſchool of this maſter. Yet with great admiration of him I cannot but obſerve how ſhort he falls of his model Titian. What heads both of age and youth are in the family of Cornaro at Northumberland-houſe! How happily is the diſpoſition of a religious act choſen to throw expreſſion into a groupe of portraits! It is ſaid that the earl of Pembroke had obtained leave to have a piece of the whole royal family by the ſame hand, as a companion to his own.

At Leiceſter-houſe is a double portrait, bought by the late prince of Wales of Mr. Bagnols. It repreſents two of the wits of that time, T. Carew, of the privy-chamber to Charles I. and a poet, and Henry Killigrew. They had a remarkable diſpute before Mrs. Cecilia Crofts, ſiſter of the lord Crofts, to which Vertue ſuppoſed this picture alluded, as in a play called The wanderer was a ſong againſt jealouſy, written on the ſame occaſion. I have another very fine double portrait by him of the celebrated counteſs of Carliſle and her ſiſter the counteſs of Leiceſter, which came from Penſhurſt; and I bought too after the death of Richardſon the painter the picture of the counteſs of Exeter, which he has deſcribed ſo largely in one of his treatiſes.

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* Theſe and many other notices are taken from the pocket-books of Richard Symonds of Black-Notley in Eſſex, gent. who was born at Okehampton, and was in the army of king Charles during the civil war, writing memoires of battles, actions, motions, and promotions of officers from time to time in ſmall pocket-books; and through the ſeveral counties he paſſed, memorandums of churches, monuments, painted windows, arms, inſcriptions, &c. till January 1, 1648, when he left London, and travelled, firſt to Paris, and then to Rome and Venice (always continuing his memoires), where he ſtayed till his return to England in 1652. Eight or ten of theſe books were in the Harleian library, two in that of Dr. Meade, and two or three in the herald's office, where is the pedigree of his family with his picture (probably) in red wax from a ſeal, engraved by T. Simon, his nameſake, but no relation.

I have reſerved to the laſt * the mention of the fineſt picture in my opinion of this maſter. It is of the earl of Strafford and his ſecretary, at the marquis of Rockingham's at Wentworth-houſe in Yorkſhire. I can forgive him any inſipid portraits of perhaps inſipid people, when he ſhowed himſelf capable of conceiving and tranſmitting the idea of the greateſt man of the age. There is another of theſe pictures at Blenheim, but infinitely inferior.

In the cathedral of Gloceſter are two cumbent figures of an alderman and his wife, evidently wrought from a deſign of Vandyck. It is great pity the ſculptor is not known, ſo ſucceſsfully has he executed the manner of the painter. The figures, even in that taſteleſs attitude, are eaſy and graceful, and the draperies have a peculiar freedom †.

Vandyck had 40*l.* for a half, and 60*l.* for a whole length; a more rational proportion than that of our preſent painters, who receive an equal price for the moſt inſignificant part of the picture.

Since the former edition of this work I have been favoured by Edm. Malone, eſq. with the following notes of ſome of Vandyck's prices from an office-book that belonged to the lord chamberlain Philip earl of Pembroke:

"July 15, 1632. A warrant for a privy ſeale of 280*l.* to be payed unto ſir Antony Vandyke, for diverſe pictures by him made for his majeſtye, viz. for the picture of his majeſtie, another of monſieur the French king's brother, and another of the ambaſſadreſs, at length, at 25*l.* a piece—one of the queene's majeſtie, another of the prince of Orange, another of the princeſs of Orange, and another of their ſon, at half length, twenty pounds a piece. For one great piece of his majeſtie, the queene and their children, one hundred pounds. One of the emperor Vitellius, twenty pounds. And for mending the picture of the emperor Galba, five pounds; amounting in all to 280*l.*"

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* I have here, as in the caſe of Holbein, mentioned only the capital pieces, or thoſe which, being in great collections, are moſt eaſy of acceſs. I do not pretend to enumerate all that are or are called of this maſter.

† Sanderſon, a quaint writer, uſes a phraſe, which, though affected, is expreſſive: He ſays "Vandyck was the firſt painter, who e'er put ladies dreſs into a careleſs romance."

Graphice, p. 39.

From the ſame book, "forty pounds paid to ſir Antony Vandyke for the picture of the queene preſented to lord Strafford Oct. 12, 1633."

He was indefatigable *, and, keeping a great table, often detained the perſons who ſat to him, to dinner, for an opportunity of ſtudying their countenances, and of retouching their pictures again in the afternoon. Sir Peter Lely told Mrs. Beale, that Laniere aſſured him he had ſat ſeven entire days to him morning and evening, and that, notwithſtanding, Vandyck would not once let him look at the picture till he was content with it himſelf. This was the portrait that determined the king to invite him to England a ſecond time †.

In the ſummer he lived at Eltham in Kent: in an old houſe there, ſaid to have been his, Vertue ſaw ſeveral ſketches of ſtories from Ovid in two colours, aſcribed to him.

At the duke of Grafton's is a fine half length of ‡ Vandyck by himſelf, when young, holding up his arm, the hand declined. There is a print of it, and of two others of him, older; one looking over his ſhoulder, the other with a ſun-flower. At Hampton-court in the apartment below is his § miſtreſs Mrs. Lemon highly finiſhed. There is a print of the ſame perſon by Hollar, but not from this picture. In the pocket-book of R. Symonds that I have mentioned, he ſays, "It was much wondered at, that he (Vandyck) ſhould openly keep a miſtreſs of his (Mrs. Lemon) in the houſe, and yet ſuffer Porter to keep her company." This was Endymion Porter, of the bedchamber to king Charles, of whom and his family there was a large piece by Vandyck at Buckingham-houſe*.

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* This is evident by the number of his works; for, though he was not above forty-two when he died, they are not exceeded by thoſe of Rubens.

† It is at the ſeat of the lord chancellor Henley, at the Grange in Hampſhire.

‡ I have a fine ſketch of the face only, by himſelf.

§ I have another head of her freely painted, which was in the collection of Sheffield duke of Buckingham. From the minutes of the antiquarian ſociety I find that in 1723 they were informed that at Mr. Iſaac Ewer's in Lincoln's-inn-fields was a copy by Vanderbank of Thurloe's portrait, painted by Mr. Churchill's pupil, miſtreſs to Vandyck. This perſon, I ſuppoſe, was Mrs. Carliſle, mentioned hereafter; but of Churchill I have ſeen no other account.

He was much addicted to his pleaſures and expence; I have mentioned how well he lived. He was fond of muſic, and generous to muſicians. His luxurious and ſedentary life brought on the gout, and hurt his fortune. He ſought to repair it, not like his maſter by the laboratory of his painting-room, but by that real folly, the purſuit of the philoſopher's ſtone, in which perhaps he was encouraged by the example or advice of his friend ſir Kenelm Digby. Towards the end of his life the king beſtowed on him for a wife, Mary the daughter of the unfortunate lord Gowry, which, if meaned as a ſignal honour, might be calculated too to depreſs the diſgraced family by connecting them with the blood of a painter. It is certain that the alliance does not ſeem to have attached Vandyck more ſtrongly to the king: whether he had any diſguſts infuſed into him by his new wife, or whether ambitious, as I have hinted, of vying with the glory of his maſter in the Luxemburg, ſir Antony ſoon after his marriage ſet out for Paris, in hopes of being employed there in ſome public work. He was diſappointed †—their own Pouſſin was then deſervedly the favourite at that court. Vandyck returned to England, and in the ſame humour of executing ſome public work, and that in competition with his maſter. He propoſed to the king, by ſir Kenelm Digby, to paint the walls of the banqueting-houſe, of which the ceiling was already adorned by Rubens, with the hiſtory and proceſſion of the order of the garter. The propoſal ſtruck the king's taſte; and by a ſmall ſketch ‡ in chiaro ſcuro for the proceſſion, in which, though very faint, ſome portraits are diſtinguiſhable, it looks as if it had been accepted; though ſome ſay it was rejected, on the extravagant price demanded by Vandyck: I would not ſpecify the ſum, it is ſo improbable, if I did not find it repeated in Fenton's notes on Waller. It was fourſcore thouſand pounds! The civil war prevented farther thoughts of it, as the death of Vandyck would have interrupted the execution, at leaſt the completion of it. He died in Black-friars December 9, 1641, and was buried on the 11th in St. Paul's near the tomb of John of Gaunt.

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* See a liſt of Vandyck's works in Le Comte's Cabinet des ſingularitez d'architecture, peinture, &c. vol. i. p. 282. Many are in the gallery at Duſſeldorp.

† He was not totally unemployed there. Sir Richard Lyttelton has two ſmall pictures in chiaro ſcuro, ſince engraved, evidently deſigned for altar-pieces, and repreſenting Anne of Auſtria and ſome monkiſh ſaint.

‡ Now at the lord chancellor Henley's at the Grange in Hampſhire.

By Maria Ruthven his wife, he left one daughter married to Mr. Stepney, a gentleman who rode in the horſe-guards on their firſt eſtabliſhment by Charles II. Their grandſon Mr. Stepney was envoy to ſeveral courts, and is known by his poems publiſhed in the collection of the works of our minor poets. Sir John Stepney, another deſcendent, died on the road from Bath to Wales in 1748. Lady Vandyck the widow was married again to Richard Pryſe, ſon of ſir John Pryſe of Newton-Aberbecham in Montgomeryſhire knight. Richard, who was created a baronet Auguſt 9, 1641, was firſt married to Heſter, daughter of ſir Hugh Middleton: by Vandyck's widow he had no iſſue *.

Beſides his legitimate children Vandyck had a natural daughter called Maria Tereſa, to whom, as appears by his will in Doctor's Commons, he left four thouſand pounds, then in the hands of his ſiſter Suſannah Vandyck in a convent at Antwerp, whom he appoints truſtee for that daughter. To his ſiſter Iſabella he bequeaths 250 guilders yearly; and in caſe his daughter Maria Tereſa die unmarried, he entails 4000*l.* on another ſiſter, married to Mr. Derick, and her children. To his wife Mary and his newborn daughter Juſtiniana Anna he gives all his goods, effects and monies, due to him in England from king Charles, the nobility, and all other perſons whatever, to be equally divided between them. His executors are his wife, Mr. Aurelius de Meghan, and Katherine Cowley, to which Katherine he leaves the care of his daughter to be brought up, allowing ten pounds per ann. till ſhe is eighteen years of age. Other legacies he gives to his executors and truſtees for their trouble, and three pounds each to the poor of St. Paul's and St. Anne's Black-friars, and to each of his ſervants male and female.

The war prevented the punctual execution of his will, the probate of which was not made till 1663, when the heirs and executors from abroad and at home aſſembled to ſettle the accounts and recover what debts they could— but with little effect. In 1668, and in 1703, the heirs, with Mr. Carbonnel who had married the daughter of Vandyck's daughter, made farther inſpections into his affairs and demands on his creditors; but what was the iſſue does not appear.

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* Vertue aſcertained theſe matches by books in the college of arms.

Lady Lempſter, mother of the laſt earl of Pomfret, who was at Rome with her lord, wrote a life of Vandyck, with ſome deſcription of his works.

Sir Kenelm Digby in his diſcourſes compares Vandyck and Hoſkins, and ſays the latter pleaſed the moſt, by painting in little.

Waller has addreſſed a poem to Vandyck, beginning, *Rare artiſan*; lord Halifax another on his portrait of lady Sunderland, printed in the third volume of State poems, and Cowley wrote an elegy on his death.

Among the ſcholars * of Vandyck was †

DAVID BECK,

born at Arnheim in 1621: he was in favour with Charles I. and taught the prince and the dukes of York and Gloceſter to draw. Deſcamps ſays that Beck's facility in compoſition was ſo great, that Charles I. ſaid to him, "'Faith! Beck, I believe you cou'd paint riding poſt ‡." He afterwards went to France, Denmark and Sweden, and died in 1656.

GEORGE GELDORP,

of Antwerp, a countryman and friend of Vandyck, in whoſe houſe that painter lodged at his firſt arrival, had been ſettled here ſome time before. He could not draw himſelf, but painted on ſketches made by others, and was in repute even by this artificial practice §; though Vertue was told by Mr. Roſe that it was

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[*] John de Reyn, a ſcholar of Vandyck, is ſaid by Deſcamps to have lived with his maſter in England till the death of the latter, after which he was in France and ſettled at Dunkirk. If De Reyn's works are little known, adds his biographer, it is owing to their approaching ſo nearly to his maſter's as to be confounded with them. Vol. ii. p. 189.

[†] The French author of the Abregé ſays that Gerard Seghers came hither after the deaths of Rubens and Vandyck, and ſoftened his manner here. This is all the trace I find of his being in England. Vol. ii. p. 162. At Kenſington is an indifferent piece of flowers by him, but I do not know that it was painted here.

[‡] Vol. ii. p. 315.

[§] This muſt not be ſuppoſed to include his portraits, for which he certainly would have had no was not his moſt lucrative employment, his houſe being reckoned convenient for the intrigues of people of faſhion. He firſt lived in Drury-lane in a large houſe and garden rented from the crown at 30*l.* per ann. and afterwards in 1653 in Archer-ſtreet. He had been concerned in keeping the king's pictures; and when ſir Peter Lely firſt came over, he worked for Geldorp, who lived till after the reſtoration, and was buried at Weſtminſter. One of the apprentices of Geldorp was

ISAAC SAILMAKER,

who was employed by Cromwell to take a view of the fleet before Mardyke. A print of the confederate fleet under ſir George Rooke engaging the French commanded by the count de Toulouſe, was engraved in 1714 from a deſign of Sailmaker, who lived to the age of eighty-eight, and died June 28, 1721.

—— BRADSHAW

was another painter in the reign of Charles I. whom I only mention with other obſolete names to lead inquirers to farther diſcoveries. All I find of him is a note from one of the pocket-books of R. Symonds above mentioned, who ſays, "Pierce in Biſhopgate-ſtreet told me that Bradſhaw is the only man that doth underſtand perſpective of all the painters in London."

B. VAN BASSEN

of Antwerp, was a very neat painter of architecture. In the private apartment below ſtairs at Kenſington are two pictures by him; in one are repreſented Charles I. and his queen at dinner; in the other the king and queen of Bohemia, diſtinguiſhed by their initial letters F. and E. The ducheſs of Portland has a magnificent * cabinet of ebony, bought by her father the earl of Oxford from the Arundelian collection at Tarthall. On each of the drawers is a ſmall hiſtory by Polenburg, and pieces of architecture in the manner

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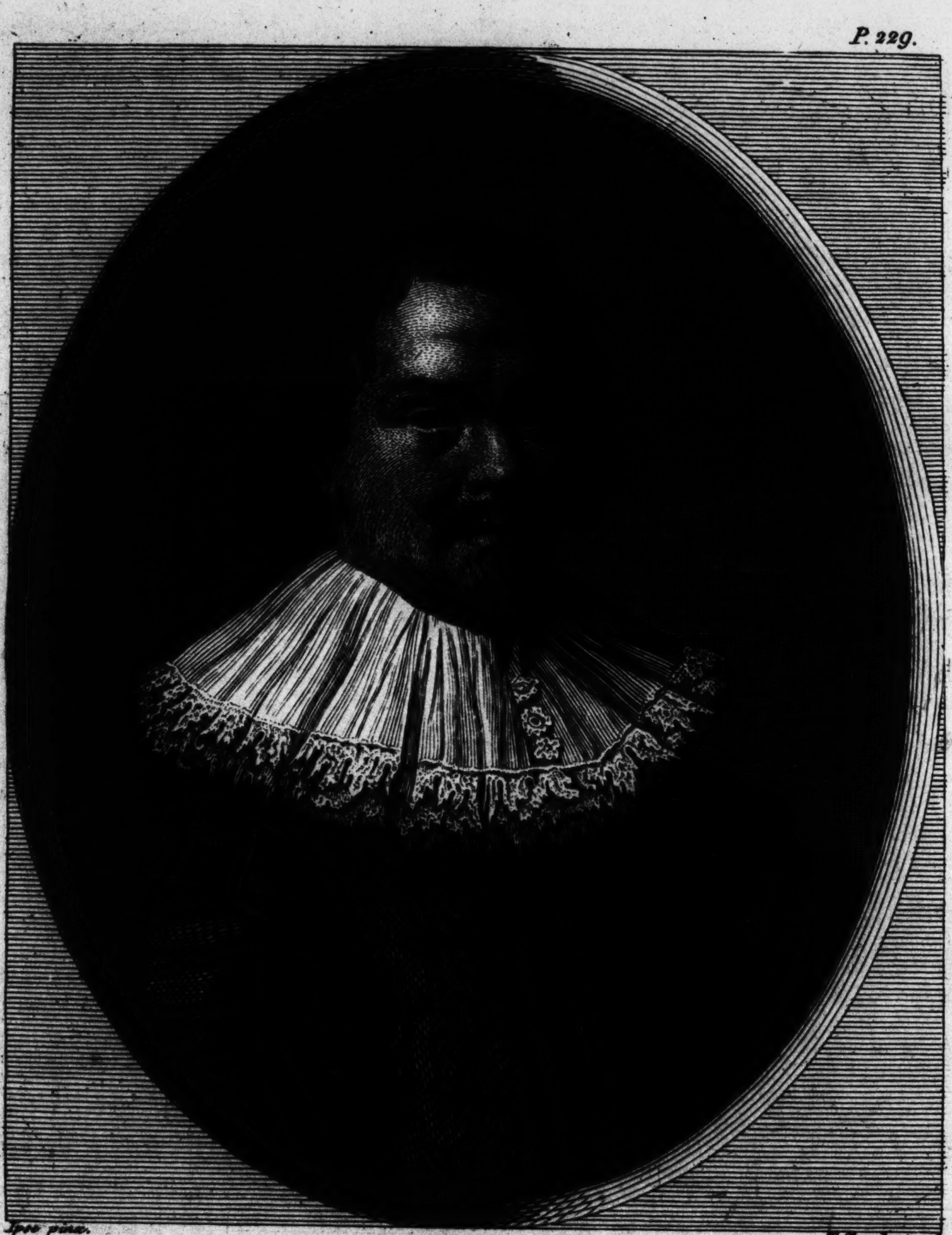
no cuſtom, if the perſons had been obliged to ſit to two different men. A painter may execute a head, though he cannot compaſs a whole figure. A print by Voerſt of James Stewart duke of Lenox, with George Geldorp pinx. is indubitable proof that the latter painted portraits.

* Lord Oxford paid three hundred and ten pounds for it.

P. 229.



Ipse pinx. T. Chambars sculp.

CORNELIUS POLENBURG.

of Steenwyck by this Van Baſſen, who muſt not be confounded with the Italian Baſſans, nor with the Baſſanos, who were muſicians to Charles, and of which name there was alſo a herald-painter. The firſt Baſſano, who came hither in the reign of queen Elizabeth and was related to the Italian painters of that name, ſettled in Eſſex and purchaſed an eſtate, which was ſold in 1714 by the male deſcendent. In the manſion was a portrait of the muſician holding a baſs-viol. It is now at Narford in Norfolk, the ſeat of the late ſir Andrew Fountain.

CORNELIUS POLENBURG,

the ſweet painter of little landſcapes and figures, was born at Utrecht in 1586, and educated under Bloemart, whom he ſoon quitted to travel to Italy, as he abandoned, ſay our books, the manner of Elſheimer to ſtudy Raphael—but it is impoſſible to ſay where they find Raphael in Polenburg. The latter formed a ſtyle entirely new, and, though preferable to the Flemiſh, unlike any Italian, except in having adorned his landſcapes with ruins. There is a varniſhed ſmoothneſs and finiſhing in his pictures that makes them always pleaſing, though ſimple and too nearly reſembling one another. The Roman cardinals were charmed with the neatneſs of his works; ſo was the great duke, but could not retain him. He returned to Utrecht and pleaſed Rubens, who had ſeveral of his performances. King Charles invited him to London, where he lived in Archer-ſtreet, next door to Geldorp, and generally painted the figures in Steenwyck's perſpectives. There is a very curious picture at earl Poulet's at Hinton St. George, repreſenting an inſide view of Theobald's, with figures of the king, queen, and the two earls of Pembroke and Montgomery, William and Philip. This piece is probably of Steenwyck, and the figures*, which are copied from Vandyck, either of Polenburg or Van Baſſen.

The works of Polenburg are very ſcarce †: his ſcholar, John de Lis of Breda, imitated his manner ſo exactly, that his pieces are often taken for the hand of his maſter. The beſt picture in England of the latter is at the viſcount Midleton's. I have his own and his wife's portrait by him in ſmall ovals on copper; they were my father's. The wife is ſtiff and Dutch; his own is inimitable: though worked up to the tender ſmoothneſs of enamel, it has the greateſt freedom of pencil, the happieſt delivery of nature.

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* In king Charles's catalogue are mentioned the portraits of his majeſty, and of the children of the king of Bohemia, by Polenburg: and in king James's are eight pieces by him.

† There are ſixteen mentioned in the catalogue of James II.

Charles could not prevail on Polenburg to fix here: he returned to Utrecht, and died there in 1660 at the age of ſeventy-four.

HENRY STEENWYCK

was ſon [*] of the famous painter of architecture, and learned that manner of his father. I find no particulars of the time of his arrival here, or when he died. It is certain he worked for king Charles [†]. The ground to the portrait of that prince, in the royal palace at Turin, I believe, was painted by him [‡]. In a MS. catalogue of king Charles's collection is mentioned a perſpective by Steenwyck, with the king and queen, in little, by Belcamp. In the ſame catalogue is recorded a little book of perſpectives by Steenwyck, which on the ſale of the king's goods ſold for no more than two pounds ten ſhillings. Steenwyck's name and the date 1629 are on the picture of Frobenius at Kenſington, which he altered for king Charles. It is the portrait of the ſon, that is among the heads of painters by Vandyck. His ſon Nicholas was in England alſo, painted for king Charles, and probably died here.

JOHN TORRENTIUS

of Amſterdam is known to have been here, not by his works, but on the authority of Schrevelius, in his Hiſtory of Arlem, from whom Deſcamps took his account. Torrentius, ſays the latter, painted admirably in ſmall, but his ſubjects were not calculated to procure him many avowed admirers. He painted from the lectures of Petronius and Aretine, had the confidence to dogmatize on the ſame ſubjects, and practiſed at leaſt what he preached. To profligacy

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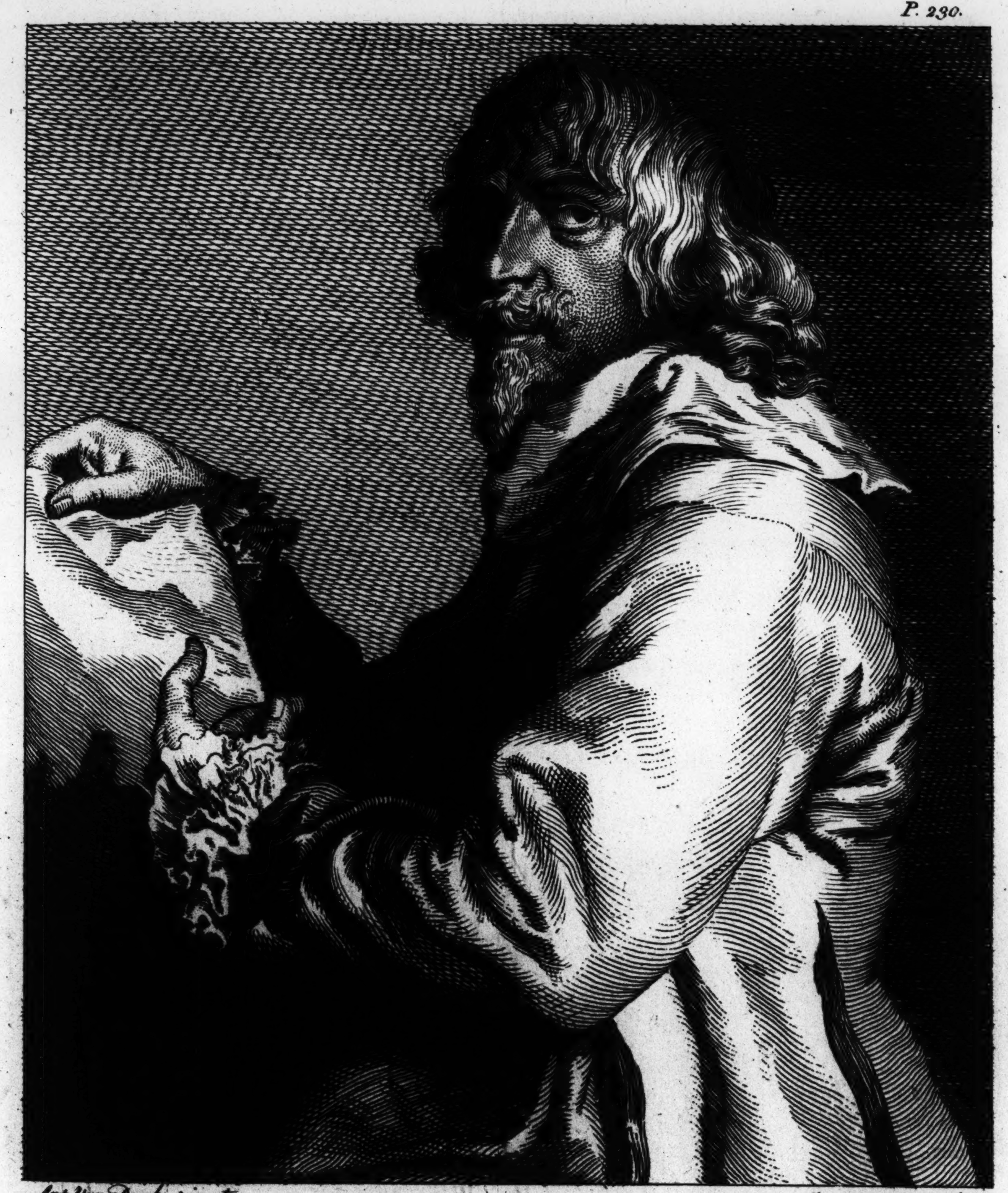
[*] Deſcamps has proved that it is a miſtake to call the ſon Nicholas, as Sandrart and others have done. See p. 384.

[†] In king James's catalogue are recorded ten of his works.

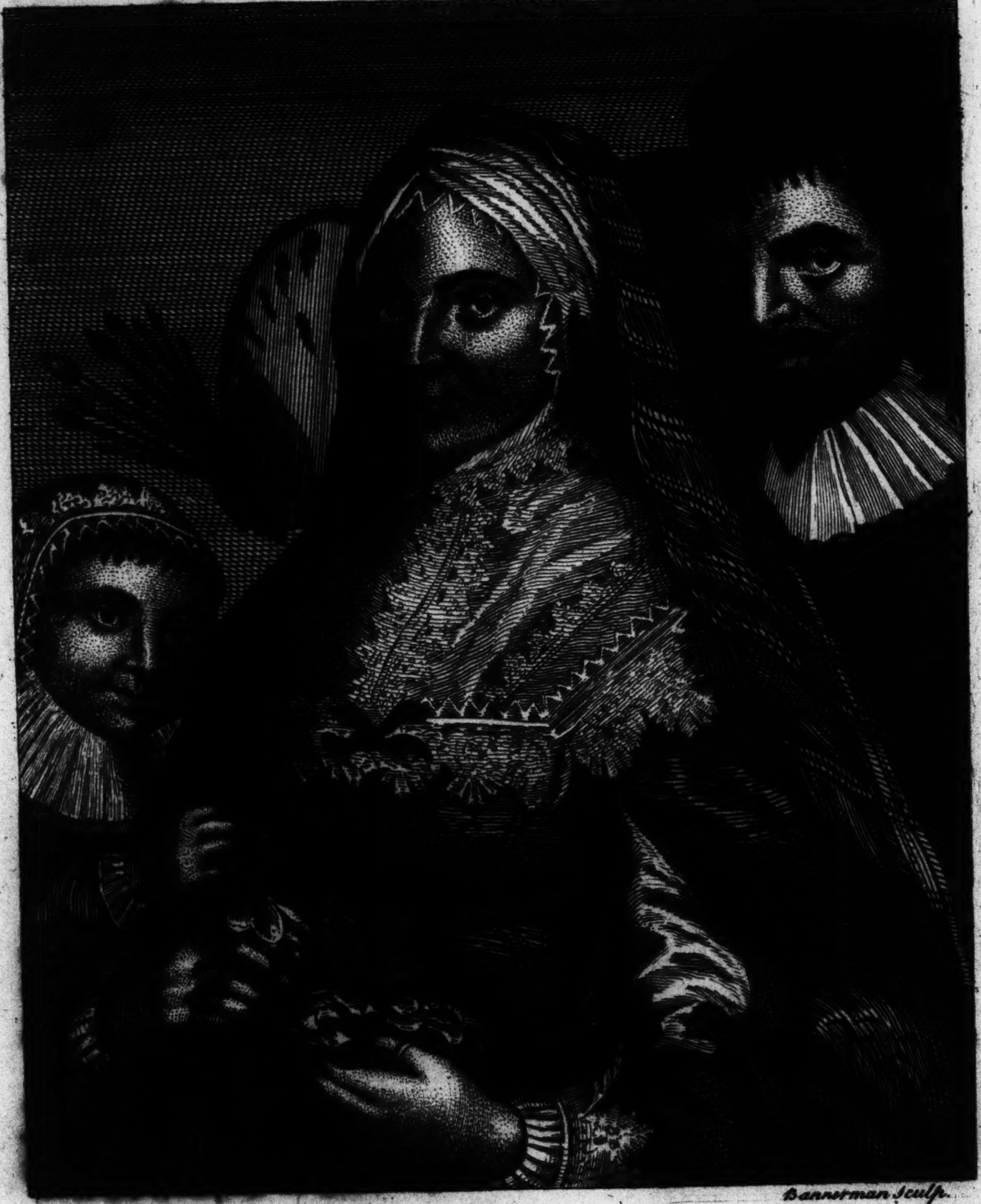
[‡] In France are the portraits of Charles and his queen by him, about a foot high, in one piece, with a front of a royal palace in the back ground. Deſcamps ſays this picture is more carefully laboured than any work of Vandyck, and equal to the moſt valuable of Mieris. p. 385. I believe the fine piece of architecture at Houghton is by the hand of Steenwyck, the father. By the ſon was a capital picture of St. Peter in priſon, which at Streater's ſale in 1711 ſold for 25 *l.* It was afterwards in Dr. Meade's collection, who ſold it to the late prince of Wales.



Ant. Van Dyck, pinx.t Bannerman, sculp.

HENRY STEENWYCK.

P. 232



Bannerman sculp.

GEORGE JAMESONE.

he added impiety, till the magiſtrates thought proper to put a ſtop to his boldneſs. He underwent the queſtion, and was condemned to an impriſonment of twenty years; but obtained his liberty by the interceſſion of ſome men of quality, and particularly of the Engliſh ambaſſador: what the name of the latter was we are not told. Torrentius came over to England; but giving more ſcandal than ſatisfaction, he returned to Amſterdam, and remained there concealed till his death in 1640, aged fifty-one. King Charles had two pieces of his hand; one repreſenting two glaſſes of rheniſh; the other, a naked man *.

C KEIRINCX,

called here Carings, was employed by king Charles to draw views; his works are mentioned in the royal catalogue, particularly proſpects of his majeſty's houſes in Scotland. In a ſale of pictures in March 1745 was a landſcape by him freely and brightly touched, with his name written on it as above †, and a few ſmall figures added by Polenburg. In Dagar's ſale were three drawings with a pen, and waſhed, by Keirincx; one of them had a view of the parliament-houſe and Weſtminſter-ſtairs to the water, dated 1625.

JOHN PRIWITZER

was too good a painter to remain ſo long unknown. At Woburn, beſides ſome young heads of the family, is a whole length of ſir William Ruſſel, a youth, and knight of the bath in the robes of the order, with a dwarf aged thirty-two. It is painted with great brightneſs and neatneſs, and does not want freedom. Upon it is written Johannes Priwitzerus de Hungariâ faciebat 1627. I have never met with any other mention of this name.

GEORGE JAMESONE ‡

was the Vandyck of Scotland, to which title he had a double pretenſion, not only

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* Vide Catalogue, pp. 158, 162.

† The French author of the Abregé calls him Alexander, which muſt be a miſtake. He ſays he acquired his reputation by what ſhould have deſtroyed it; as he could not paint figures, Polenburg generally added them for him. I have the view of a ſeat in a park by him, freely painted, not to ſay, very careleſsly. It has king Charles's mark behind it.

‡ The materials of this article were communicated by Mr. John Jamiſone, wine-merchant in Leith, who has another portrait of this painter by himſelf, 12 inches by 10.

only having ſurpaſſed his countrymen as a portrait-painter, but from his works being ſometimes attributed to ſir Antony, who was his fellow-ſcholar; both having ſtudied under Rubens at Antwerp.

Jameſone was ſon of Andrew Jameſone, an architect, and was born at Aberdeen in 1586. At what age he went abroad, or how long he continued there, is not known. After his return, he applied with indefatigable induſtry to portrait in oil, though he ſometimes practiſed in miniature, and in hiſtory and landſcape too. His largeſt portraits * were generally ſomewhat leſs than life. His excellence is ſaid to conſiſt in delicacy and ſoftneſs, with a clear and beautiful colouring, his ſhades not charged, but helped by varniſh, with little appearance of the pencil. There is a print of him, his wife Iſabella Toſh and a young ſon, painted by himſelf in 1623, engraved by Alexander Jameſone, his deſcendent, in 1728, and now in the poſſeſſion of Mr. John Alexander, limner at Edinburgh, his great grandſon, with ſeveral other portraits of the family, painted by George; particularly another of himſelf in his ſchool, with ſketches both of hiſtory and landſcape, and with portraits of Charles I. his queen, Jameſone's wife, and four others of his works from the life.

When king Charles viſited Scotland in 1633, the magiſtrates of Edinburgh, knowing his majeſty's taſte, employed Jameſone to make drawings of the Scottiſh monarchs; with which the king was ſo much pleaſed, that, inquiring for the painter, he ſat to him and rewarded him with a diamond ring from his own finger.

It is obſervable that Jameſone always drew himſelf with his hat on, either in imitation of his maſter Rubens, or on having been indulged in that liberty by the king when he ſat to him.

Though moſt of the conſiderable families in Scotland are poſſeſſed of works by this maſter, the greateſt collection of them is at Taymouth, the ſeat of the earl of Breadalbane; ſir Colin Campbell of Glenorchy, his lordſhip's anceſtor, having been the chief and earlieſt patron of Jameſone, who had attended that gentleman on his travels. From a MS. on vellum, containing the genealogy of

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* His earlieſt works are chiefly on board, afterwards on a fine linen cloth, ſmoothly primed with a proper tone to help the harmony of his ſhadows. His beſt works were from 1630 to his death.

of the houſe of Glenorchy, begun in 1598, are taken the following extracts, written in 1635, page 52:

"Item, The ſaid ſir Coline Campbell (8th laird of Glenorchy) gave unto George Jameſone, painter in Edinburgh, for king Robert and king David Bruyſſes, kings of Scotland, and Charles the firſt king of Great Brittane, France and Ireland, and his majeſtie's quein, and for nine more of the queins of Scotland their portraits, quhilks are ſet up in the hall of Ballock, [now Taymouth] the ſum of tua hundreth thrie ſcor punds."

"Mair the ſaid ſir Coline gave to the ſaid George Jameſone for the knight of Lockow's lady, and the firſt counteſs of Argylle, and ſix of the ladys of Glenurquhay their portraits, and the ſaid ſir Coline his own portrait, quhilks are ſet up in the chalmer of Deaſs of Ballock, ane hundreth four ſcoire punds."

Memorandum. In the ſame year 1635 the ſaid George Jameſone painted a large genealogical tree of the family of Glenorchy, 8 feet long and 5 broad, containing in miniature the portraits of ſir Duncan Campbell of Lockow, of Archibald Campbell his eldeſt ſon, firſt earl of Argylle, and of ſir Coline Campbell his ſecond ſon, firſt laird of Glenorchy, together with the portraits of eight ſucceſſive knights, lairds of Glenorchy, with the branches of their intermarriages, and of thoſe of their ſons and daughters, beautifully illuminated. At the bottom of which tree the following words are painted on a ſcroll: "The genealogie of the hous of Glenurquhie, whereof is deſcendit ſundrie nobill and worthie houſes, 1635, *Jameſone faciebat.*"

Beſides the foregoing, lord Breadalbane has at Taymouth, by the ſame hand, eleven portraits of lords and ladies of the firſt families in Scotland, painted in 1636 and 1637.

From the extract above, it appears that Jameſone received no more for each of thoſe heads than twenty pounds Scots, or one pound thirteen ſhillings and four-pence Engliſh: yet it is proved by their public records that he died poſſeſſed of an eaſy fortune, which he left to his three daughters, two of whom were honourably married. One of them, named Mary, diſtinguiſhed herſelf by admirable needle-work; a piece of which uſed to be exhibited on feſtivals in the church of St. Nicholas at Aberdeen. Her deſcendent Mr. Thomſon of

Portlethem has an original picture of her father by himſelf. Three ſmall portraits of the houſe of Haddington are in the poſſeſſion of Thomas Hamilton, eſq. of Fala.

Many of Jameſone's works are in both colleges of Aberdeen. The Sybils there, it is ſaid, he drew from living beauties of that city. Mr. Baird of Auchmedden in Aberdeenſhire has in one piece three young ladies, couſins, of the houſes of Argyle, Errol and Kinnoul; their ages ſix, ſeven and eight, as marked on the ſide of the picture. The ſame gentleman has a ſmall whole length of William earl of Pembroke, by ſome aſcribed to Vandyck. At Mr. Lindſay's of Wormeſton in Fiſe is a double half length of two boys, of that family, playing with a dog, their ages five and three, 1636.

There is a perſpective view of Edinburgh by Jameſone, with a Neptune on the fore ground.

Having finiſhed a fine whole length of Charles I. he expected the magiſtrates of Aberdeen would purchaſe it for their hall; but they offering him too inconſiderable a price, he ſold it to a gentleman in the north of England *.

Jameſone had many ſcholars, particularly Michael Wright, mentioned in the twelfth chapter of theſe Anecdotes. His own portrait is in the Florentine chamber of painters.

Though Jameſone is little known in England, his character as well as his works were greatly eſteemed in his own country. Arthur Johnſton, the poet, addreſſed to him an elegant epigram on the picture of the marchioneſs of Huntley, which may be ſeen in the works of that author printed at Middleburgh in 1642. The portrait itſelf is extant in the collection of the duke of Gordon; and in the Newton-college of Aberdeen is the picture of doctor Johnſton himſelf by the ſame hand. A Latin elegy compoſed by David Wedderburn was printed on his death, which happened in 1644 at Edinburgh, where he was interred in the church-yard by the Gray-friars, but without any monument.

By his will, written with his own hand in July 1641, and breathing a ſpirit

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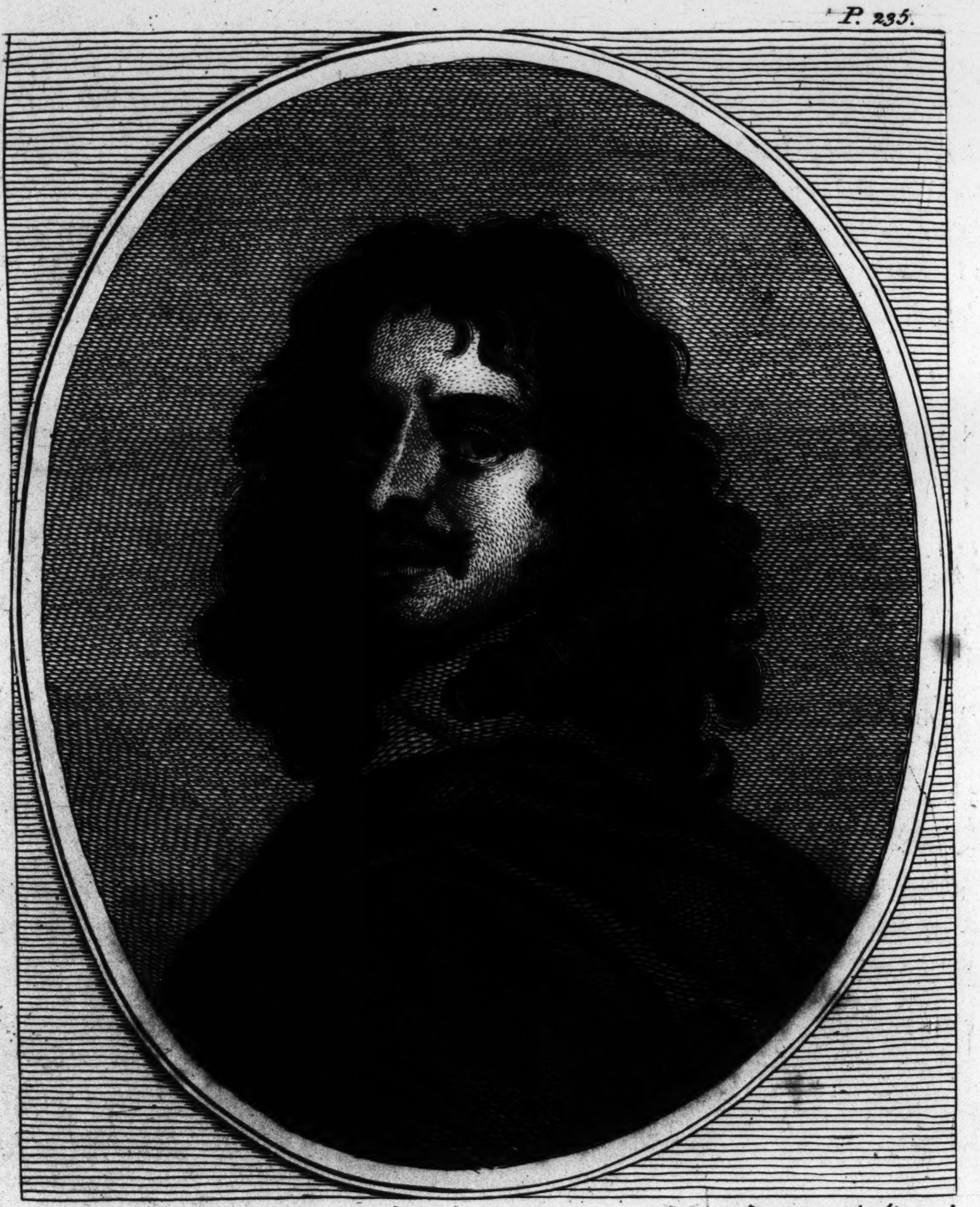
* See an account of his other works in Pennant's Tour in Scotland, 8vo. 1772.

of



Bannerman sculp.

DOBSON.

of much piety and benevolence, he provides kindly for his wife and children, and leaves many legacies to his relations and friends, particularly to lord Rothes, the king's picture from head to foot, and Mary with Martha in one piece: to William Murray he gives the medals in his coffer, makes a handſome proviſion for his natural daughter, and beſtows liberally on the poor. That he ſhould be in a condition to do all this, ſeems extraordinary, his prices having been ſo moderate; for, enumerating the debts due to him, he charges lady Haddington for a whole length of her huſband and lady Selon's of the ſame dimenſions, frames and all, but three hundred marks; and lord Maxwell, for his own picture and his lady's, to their knees, one hundred marks; both ſums of Scots money.

Mr. Jamiſone * has likewiſe a memorandum written and ſigned by this painter, mentioning a MS. in his poſſeſſion, "containing two hundred leaves of parchment of excellent write adorned with diverſe hiſtorys of our Saviour curiouſly limned," which he values at two hundred pounds ſterling, a very large ſum at that time! What is become of that curious book is not known.

WILLIAM DOBSON,

whom king Charles called the Engliſh Tintoret, was born in 1610, in St. Andrew's pariſh in Holbourn. His family had been gentlemen of good rank at St. Alban's; but having fallen into decay, he was put apprentice † to ſir Robert Peake, whom I have mentioned, a painter and dealer in pictures. Under him, though no excellent performer, but by the advantage of copying ſome pictures of Titian and Vandyck, Dobſon profited ſo much, that a picture he had drawn being expoſed in the window of a ſhop on Snow-hill, Vandyck paſſing by was ſtruck with it; and, enquiring for the author, found him at work in a poor garret; from whence he took him and recommended him to the king. On the death of Vandyck, Dobſon was appointed ſerjeant-painter, and groom of the privy-chamber, and attended the king to Oxford, and lodged in the high ſtreet almoſt over againſt St. Mary's church, in a houſe where ſome of his works remained till of late years. At Oxford his majeſty, prince Rupert, and ſeveral of the nobility ‡ ſat to him; but the declenſion of the king's

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* So the name is now written, not Jameſone.

† R. Symonds ſays he learned moſt of Old Cleyn.

‡ The author of the Abregé de la vie des plus fameux peintres ſays, that Dobſon being overwhelmed with buſineſs thought of a lucky way to

king's affairs proved fatal to Dobſon; he loved his pleaſures; and not having had time to enrich himſelf, was involved in debts and thrown into priſon, from whence he was delivered by one Mr. Vaughan of the Exchequer, whoſe picture he drew, and thought it the beſt of his portraits. He enjoyed this releaſe but a ſhort time: dying at the age of thirty-ſix, he was buried at St. Martin's October 28, 1646. A ſhort life, in which he had promiſed much excellence. His pictures are thought the beſt imitations of Vandyck; they are undoubtedly very faithful tranſcripts of nature. He painted hiſtory as well as portrait; and even the latter, generally containing more than a ſingle figure, riſe almoſt above that denomination.

Of the firſt ſort is the decollation of St. John at Wilton. It is in a good ſtyle, but the colouring is raw. The idea of St. John is ſaid to have been taken from the face of prince Rupert. At Chatſworth is a very particular picture, ſaid to be general Monke, his child, and his miſtreſs, whom he took againſt the conſent of her huſband. The man in armour undoubtedly reſembles Monke, but the whole piece has the air of a holy family; nor is there any other tradition of any miſtreſs of Monke, but the famous Anne Clarges*, whom he afterwards married, and who, ſome ſay, was a milliner. There are many inſtances of painters who have deified their miſtreſſes; but the character of the Virgin Mary was never more proſtituted than if aſſumed by Anne Clarges. Mr. Stanley has a picture extremely like this, by ———. At Albury in Surrey, the ſeat of the earl of Arundel, was a picture by Dobſon of the woman caught in adultery, with ſeveral figures; the heads taken from perſons then living, among whom was the poet Cowley. At Chippenham in Cambridgeſhire, formerly the ſeat of Ruſſel earl of Orford, in one piece are prince Rupert, colonel John Ruſſel and Mr. William Murray drinking, and dipping their favour-ribbands in the wine. At Blenheim is a family, by ſome ſaid to be that of Francis Carter, an architect, and ſcholar of Inigo Jones; by others of Lilly the aſtrologer, whom Vertue thought it reſembled †. The man holds a pair of compaſſes. I have ſeen nothing of Dobſon preferable to

this;

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to check it. It was, obliging perſons who ſat to him to pay half the price down; and that he was the firſt who uſed this practice. By the ſwarms of portraits that are left on the hands of his ſucceſſors, this method is either neglected, or has very little effect!

* See an account of her in lord Clarendon's Hiſtory of his Life, in Ludlow's Memoires, and in the Collection of State Poems, vol. i. p. 38.

† But Whitlocke ſays that Lilly had no family.

this; there is the utmoſt truth in it. At Devonſhire-houſe is another family-piece of ſir Thomas Brown, author of Religio Medici, his wife, two ſons and as many daughters. Mr. Willett, merchant in Thames-ſtreet, has a ſmall family-piece of Dr. Hibbard, phyſician, his wife and five children. The father and mother are particularly well painted. A little boy leans on the father's knee, evidently borrowed from the well-known attitude by Rubens of ſir B. Gerbier's daughter. Two children on the right hand were certainly added afterwards, and are much inferior to the reſt. The dates were probably inſerted at the ſame time. A whole length of ſir William Compton is in the poſſeſſion of the family. At the lord Byron's is the portrait of ſir Charles Lucas; and at Drayton in Northamptonſhire, Henry Mordaunt earl of Peterborough in armour with a page holding his horſe, and an angel giving him his helmet[*]. A head of the marquis of Montroſe was taken for the hand of Vandyck: in a corner in ſtone colour is a ſtatue of Peace; on the other ſide, his helmet. At Mr. Skinner's (Mr. Walker's collection) is a large piece of prince Charles in armour, drawn about 1638, Mr. Windham, a youth, holding his helmet; at bottom are arms and trophies. I have mentioned a fine head of Vanderdort at Houghton. Dobſon's wife, by him, is on the ſtairs of the Aſhmolean muſeum at Oxford; and his own head is at earl Paulett's; the hands were added long ſince by Gibſon, as he himſelf told Vertue. Charles duke of Somerſet had a picture of an old man ſitting, and his ſon behind him: on this picture was written the following epigram, publiſhed by John Elſum among his epigrams on painting; a work I have mentioned before, though of no merit, but by aſcertaining ſome particular pictures:

[†] Perceiving ſomebody behind his chair,
He turns about with a becoming air;
His head is rais'd, and looking o'er his ſhoulder
So round and ſtrong, you never ſaw a bolder.
Here you ſee nature th'roughly underſtood;
A portrait not like paint, but fleſh and blood;
And, not to praiſe Dobſon below his merit,
This fleſh and blood is quicken'd by a ſpirit.

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[*] The laſt circumſtance may relate to his preſervation in the civil war, in which he was wounded, and made his eſcape when taken priſoner with duke Hamilton and lord Holland. This picture has great merit.

[†] Page 112. It is a thin octavo, printed in 1700, with only his initial letters J. E. eſq. This John Elſum publiſhed another piece in 1703 called The art of painting after the Italian manner, with practical obſervations on the principal colours, and directions how to know a good picture; with his name.

At Northumberland-houſe, as I have ſaid, is a triple portrait of ſir Charles Cotterel embraced by Dobſon, and ſir Balthazar Gerbier in a white waiſtcoat. Sir Charles was a great friend and patron of Dobſon: at Rouſham in Oxfordſhire, the ſeat of the Cotterels, are ſeveral good portraits by him. Sir Charles Cotterel, when at Oxford with the king, was engaged by his majeſty to tranſlate Davila's Hiſtory of the civil wars of France: the frontiſpiece, deſigned by ſir Charles himſelf, was drawn by Dobſon; it repreſented Francis II. Charles IX. Henry III. and IV. with two dogs, a popiſh and proteſtant cur, fighting before them. This ſketch is ſtill preſerved in the family, and in 1729 was engraved in London for the Hiſtory of Thuanus. He etched his own portrait *.

In a collection of poems called Calanthe is an elegy on our painter.

GERARD HONTHORST,

the favourite painter of the queen of Bohemia, was born in 1592 at Utrecht, and inſtructed in painting by Bloemart; but he completed his ſtudies at Rome, where he ſtayed ſeveral years, and painted many things for prince Juſtiniani, and other works, excelling particularly in night-pieces and candle-lights. On his return he married well, and, having a fair character, was remarkable for the number of his diſciples of rank. Sandrart, who was one, ſays they were twenty-eight at the ſame time, who each payed him an hundred florins yearly. But his greateſt honour was inſtructing the queen of Bohemia and her children †, among whom the princeſs Sophia ‡ and the abbeſs of Maubuiſſon chiefly diſtinguiſhed themſelves. King Charles invited him to England, where

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* At Mr. Nicholas's at Horſeley is a portrait of ſir Richard Fanſhaw, which has been taken for the hand of Dobſon: it was painted by one De Meetre; a name unknown to me.

† At Caſhiobury, lord Eſſex's, is a large picture of the queen of Bohemia and her children by Honthorſt. The elder ſons are killing monſters that repreſent Envy, &c. The king of Bohemia, like Jupiter, with the queen again, like Juno, are in the clouds. The head of the queen (not the latter) is pretty well painted; the reſt very flat and poor.

‡ De Piles. Of the princeſs Sophia there is a portrait in a ſtraw hat by Honthorſt, at Wilton, natural, but not very good. The other princeſs was Louiſa Hollandina, who practiſed that art with ſucceſs. Two pictures painted by her were in the collection of her uncle king Charles. See Catal. p. 53, N° 70, 71. One of them is at Kenſington, Tobit and the angel in water-colours, but now quite ſpoiled. There is alſo an altar-piece painted in oil by her in the church of the Jacobins at Paris, with her name to it. In Lovelace's Lucaſta is a poem on princeſs Loyſa drawing, p. 17. She was bred a proteſtant, but in 1664 went to Paris, turned catholic, and was made abbeſs of Maubuiſſon. She died in 1709 at the age of eighty-ſix.

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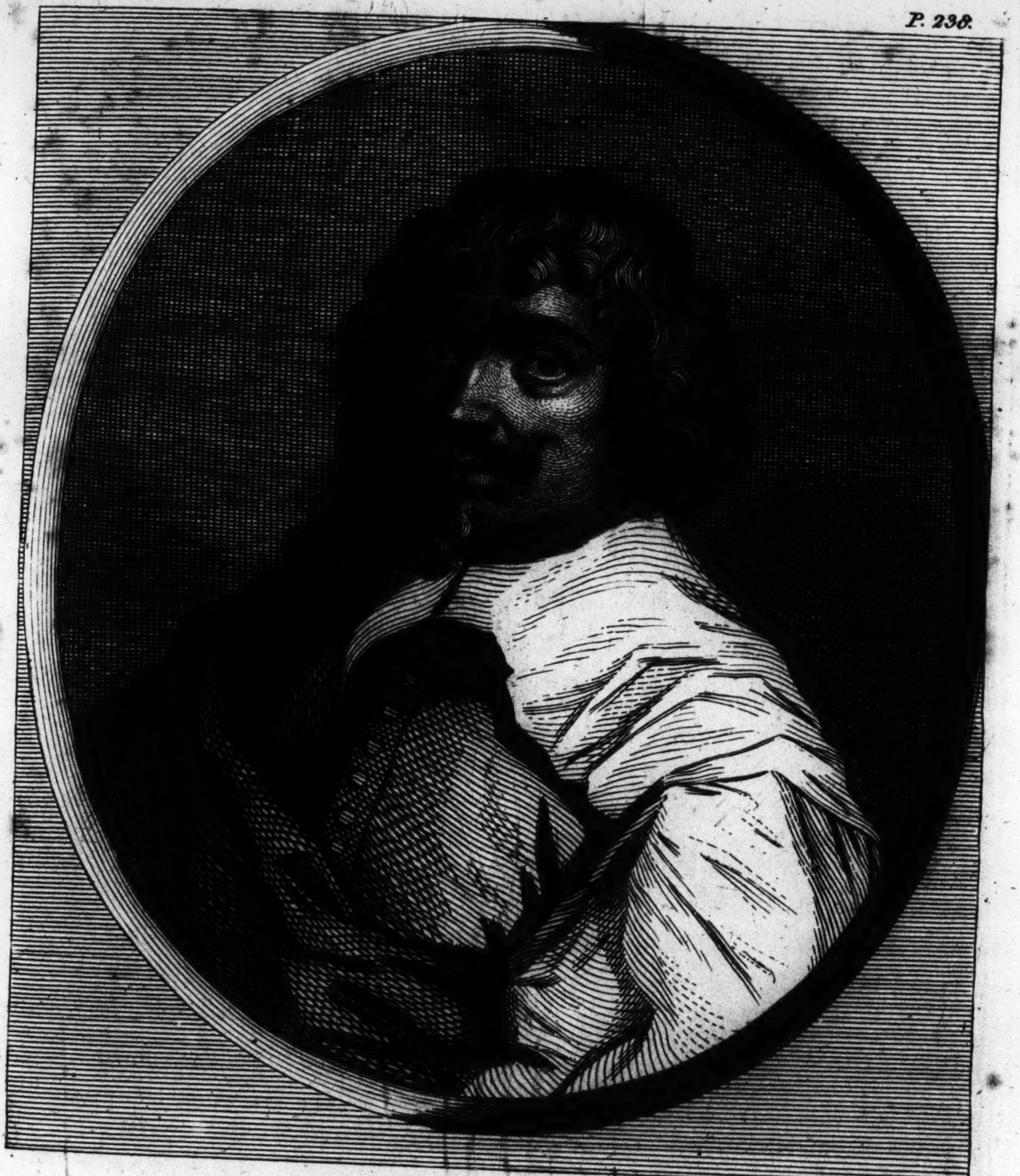

T. Chambars sculp.

GERARD HONTHORST.

he drew various pictures [*], particularly one very large emblematic piece, which now hangs on the queen's ſtaircaſe at Hampton-court. Charles and his queen, as Apollo and Diana, are ſitting in the clouds; the duke of Buckingham [†] under the figure of Mercury introduces to them the Arts and Sciences, while ſeveral genii drive away Envy and Malice. It is not a pleaſing picture, but has the merit of reſembling the dark and unnatural colouring of Guercino. This and other things [‡] he completed in ſix months [§], and was rewarded with three thouſand florins, a ſervice of ſilver plate for twelve perſons, and a horſe; and though he returned to Utrecht he continued to paint for the king. It muſt have been during his reſidence here that he drew an admirable half length of Lucy counteſs of Bedford, now at Woburn: it is painted and finiſhed with the greateſt vivacity and clearneſs. She is in black, leaning on her hand. Mr. Weſt has the portraits of the marquis of Montroſe, of the princes Rupert and Maurice, with his name written to them thus, GHonthorſt. Another of their eldeſt brother Charles Lodowick, count palatine [‖], is dated 1633. A print of Mary de' Medici is inſcribed, G. Honthorſt effigiem pinxit 1633. Rubens was a great admirer of Honthorſt's night-pieces. The latter worked for the king of Denmark; the cloſe of his life was employed in the ſervice of the prince of Orange, whoſe houſes at the Hague, Hounſlaerdyck and Reſwick were adorned by his pencil with poetic hiſtories. At the laſt of the three he painted a chamber with the habits, animals and productions of various countries, and received 8000 florins for his labour. He died at the Hague in 1660. Deſcamps in his ſecond volume ſays, that Honthorſt brought to England Joachim Sandrart, his ſcholar, and that the king beſpoke many pictures of him; and that for the earl of Arundel he copied from Holbein, Henry VIII. ſir T. More, Eraſmus, and ſeveral others; and that he left England and went to Venice in 1627. I find no other authority for this account: not one work of Sandrart is mentioned in king Charles's collection; and what is more concluſive againſt his having been in England, he takes not the leaſt notice of it himſelf in the Life of Honthorſt, though he relates his maſter's journey to England and his works here, and calls himſelf one of his diſciples.

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[*] There were ſeven in king James's collection.

[†] There is another at Kenſington of the duke and ducheſs (to the knees) ſitting with their two children. The duke's portrait is particularly good. The duke had a large picture by Honthorſt, repreſenting a tooth-drawer with many figures round him, five feet by ſeven feet.

[‡] Among the Harleian MSS, No. 6988, art. 19, is a letter from king Charles to the duke of Buckingham, in the poſtſcript to which he aſks the duke, if Honthorſt had finiſhed the queen's picture?

[§] Sandrart.

[‖] In the gallery at Duſſeldorp is the ſtory of the Prodigal Son by Honthorſt.

JOHN VAN BELCAMP

was employed under Vanderdort as a copier of the king's * pictures, and was reckoned to ſucceed. The whole length of Edward IV. in his night-gown and ſlippers (the face in profile), which hangs over the chimney in the anti-chamber at St. James's, was painted by Belcamp, the face probably taken from the ancient original. In the catalogue of James II. are mentioned pictures of Edward III. the Black Prince, Anne of Denmark, Louis XIII. and of a large ſtag: Edward III. and the Black Prince are ſtill in an anti-room at St. James's, and that of the king of France is perhaps the portrait now at Hampton-court. At Drayton, the ſeat of the lady Elizabeth Germain in Northamptonſhire, are whole lengths of Henry VII. and VIII. copied by Belcamp from the large picture of Holbein, which was burned at Whitehall. When king Charles ſecretly withdrew from that palace, in the letter which he left for colonel Whalley were theſe directions;

"There are here three pictures which are not mine, that I deſire you to reſtore: my wife's picture in blew ſattin ſitting in a chair you muſt ſend to Mrs. Kirk †; my eldeſt daughter's picture copied by Belcam to the counteſs of Angleſey ‡; and my lady Stanhope's picture § to Carey Raleigh. There is

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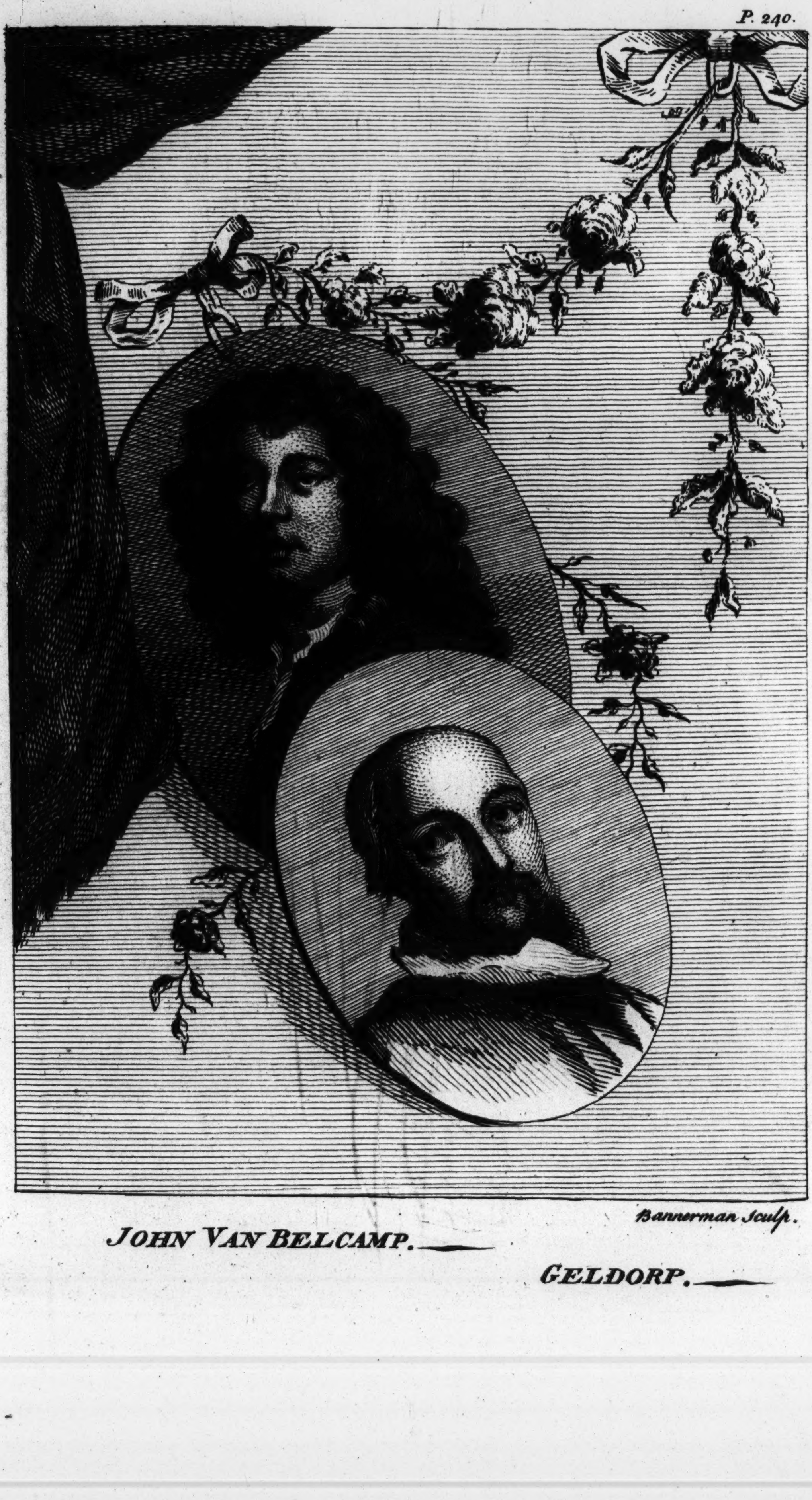
* One was of the queen in ſmall in a piece of perſpective, ſold at the diſperſion of the collection.

† Anne Kirk, one of the queen's dreſſers, which place ſhe carried on a competition againſt Mrs. Neville. See Strafford Papers, vol. ii. p. 73. There is a metzotinto whole length of Mrs. Kirk from Vandyck.

‡ Mary Bayning, wife of Charles Villiers earl of Angleſey, nephew of the duke of Buckingham.

§ Catherine daughter of Thomas lord Wotton, wife of Henry lord Stanhope, who died before his father the earl of Cheſterfield. She had been governeſs to Mary princeſs of Orange, daughter of Charles I. and having been very zealous in the king's ſervice, was after the reſtoration made counteſs of Cheſterfield. Vandyck was ſaid to be in love with her, but was ſo ungallant as to diſpute with her on the price of her picture, which he threatened to ſell if ſhe would not give him what he demanded. See a letter of lord Conway to lord Wentworth in a collection publiſhed by Dodſley in two volumes, 1754, vol. i. p. 136. It was thought the lord Cottington would have married her, but that ſhe was in love with Carey Raleigh, ſir Walter's ſon, mentioned in the text. At laſt ſhe married Poliander Kirkhoven lord of Helmfleet in Holland, and died April 9, 1677. There is a whole length print from Vandyck, where by miſtake ſhe is called Anne inſtead of Catherine: the original was bought by ſir Robert Walpole from the Wharton collection.

P. 240.

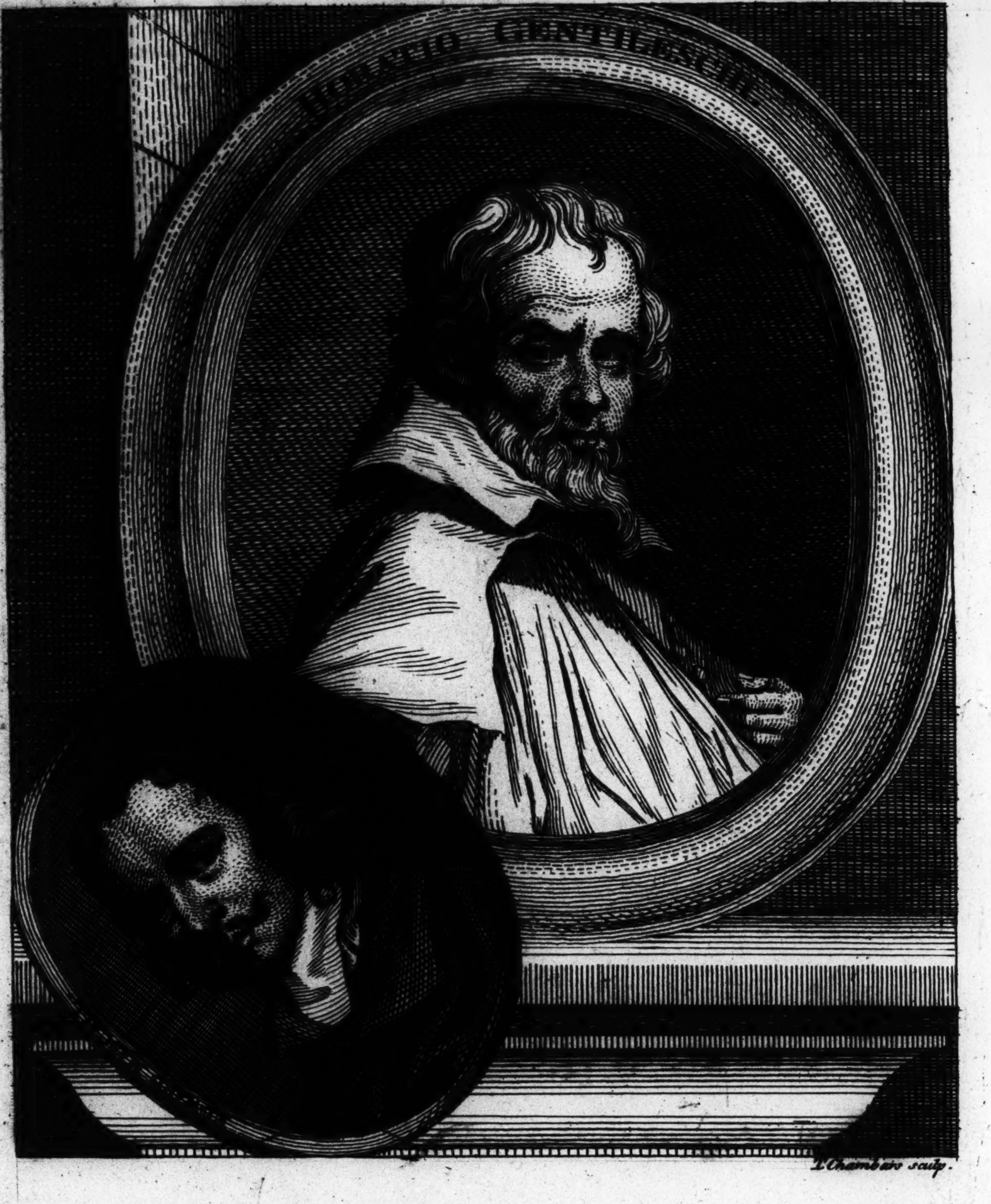


Bannerman Sculp.

JOHN VAN BELCAMP.—

GELDORP.—

P, 241.


HORATIO GENTILESCHI

I. Chambars sculp.

a fourth which I had almoſt forgot; it is the original of my eldeſt daughter; it hangs in this chamber over the board near the chimney, which you muſt ſend to my lady Aubigney *." At Wimpole in Cambridgeſhire, the ſeat of the earl of Oxford, which had been ſir Henry Pickering's, and before him the ſeat of the Tempeſts, were copies by Belcamp of ſeveral Engliſh heads, remarkable perſons in the reigns of Henry VIII. Elizabeth, James, and Charles I. but they were all ſold and diſperſed with the reſt of the Harleian collection.

Belcamp was added by a vote of the Commons June 2, 1649, to the number of truſtees for the ſale of the king's goods; and the directions for the ſale in 1650 are witneſſed by him. In one of the pocket-books of R. Symonds he is ſaid to be lately dead in 1653.

HORATIO GENTILESCHI,

a native of Piſa, was diſciple of Aurelio Lomi his half brother. After diſtinguiſhing himſelf at Florence, Rome and Genoa, he went to Savoy, and from thence paſſing into France, was invited over by king Charles, who gave him lodgings and a conſiderable ſalary, and employed him in his palaces, particularly at Greenwich, in painting cielings. Nine pieces, which were in that palace, were ſold after the king's death for 600*l.* and are now the ornaments of the hall at Marlborough-houſe. He worked too for Villiers † duke of Buckingham at York-houſe. A cieling from thence was ſince at the houſe of Sheffield duke of Buckingham in St. James's park. It repreſented the nine muſes in a large circle. He painted too the family of Villiers, and a large picture for him eight feet wide by five high, of a Magdalen lying in a grotto contemplating a ſkull. At Hampton-court is his Joſeph and Potiphar's wife; he drew other things for the king, and preſented him with a book of drawings. Of Lot and his daughters there is a print after him, in which he is called by miſtake Civis Romanus, engraved by Lucas Voſterman. He made ſeveral attempts at portrait painting, but with little ſucceſs; and after reſiding here about twelve years, died at the age of eighty-four, and was buried under the altar in the chapel at Somerſet-houſe. His daughter

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* Catherine Howard, eldeſt daughter of Theophilus earl of Suffolk. She was in love with George lord Aubigney ſecond ſon of the duke of Lenox, and turned catholic to marry him. See Strafford Papers, vol. ii. p. 165. She was ſecondly married to James Levingſton earl of Newburgh. There is a half length print of her from Vandyck.

† In that duke's collection are mentioned two pictures by him of a Magdalen and the holy family. See the catalogue publiſhed by Bathoe.

ARTEMISIA GENTILESCHI

was alſo in England, was reckoned not inferior to her father in hiſtory, and excelled him in portraits: her own is in the gallery at Althorp. King Charles had ſeveral of her works. Her beſt was David with the head of Goliah. She drew ſome of the royal family and many of the nobility: but the chief part of her life was paſſed at Naples, where ſhe lived ſplendidly, and was as famous, ſays Graham *, for her amours † as for her painting.

NICHOLAS LANIERE

was one of thoſe artiſts whoſe various talents were ſo happy all as to ſuit the taſte of Charles the firſt. Laniere was born in Italy, was a muſician, painter, engraver, and underſtood hands. He had great ſhare in the purchaſes ‡ made for the royal collection, and probably was even employed in the treaty of Mantua. One picture is ſaid expreſsly in the king's catalogue to have been changed with Mr. Laniere §. His fame was moſt conſiderable as a muſician. In Ben Jonſon's works is a maſque performed at the houſe of the lord Hay in 1617 for the entertainment of the French embaſſador, the whoſe maſque after the Italian manner, ſtylo recitativo, by maſter Nicholas Laniere, who ordered and made both ſcenes and muſic. He was employed many years afterwards in a very different and more melancholy manner: a vocal compoſition for a funeral hymn on his royal maſter, written by Thomas Pierce, was ſet by Laniere ‖. It was in this capacity that he had a ſalary of 200*l.* a year. The patent is dated July 11, 1626 ¶. He had beſides the office of cloſet-keeper to the king. As a painter he drew for Charles a picture of Mary,

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* Engliſh School, at the end of the tranſlation of De Piles.

† R. Symondes, ſpeaking of Nic. Laniere, ſays, "Inamorato d'Artemiſia Gentileſchi, che pingeva bene."

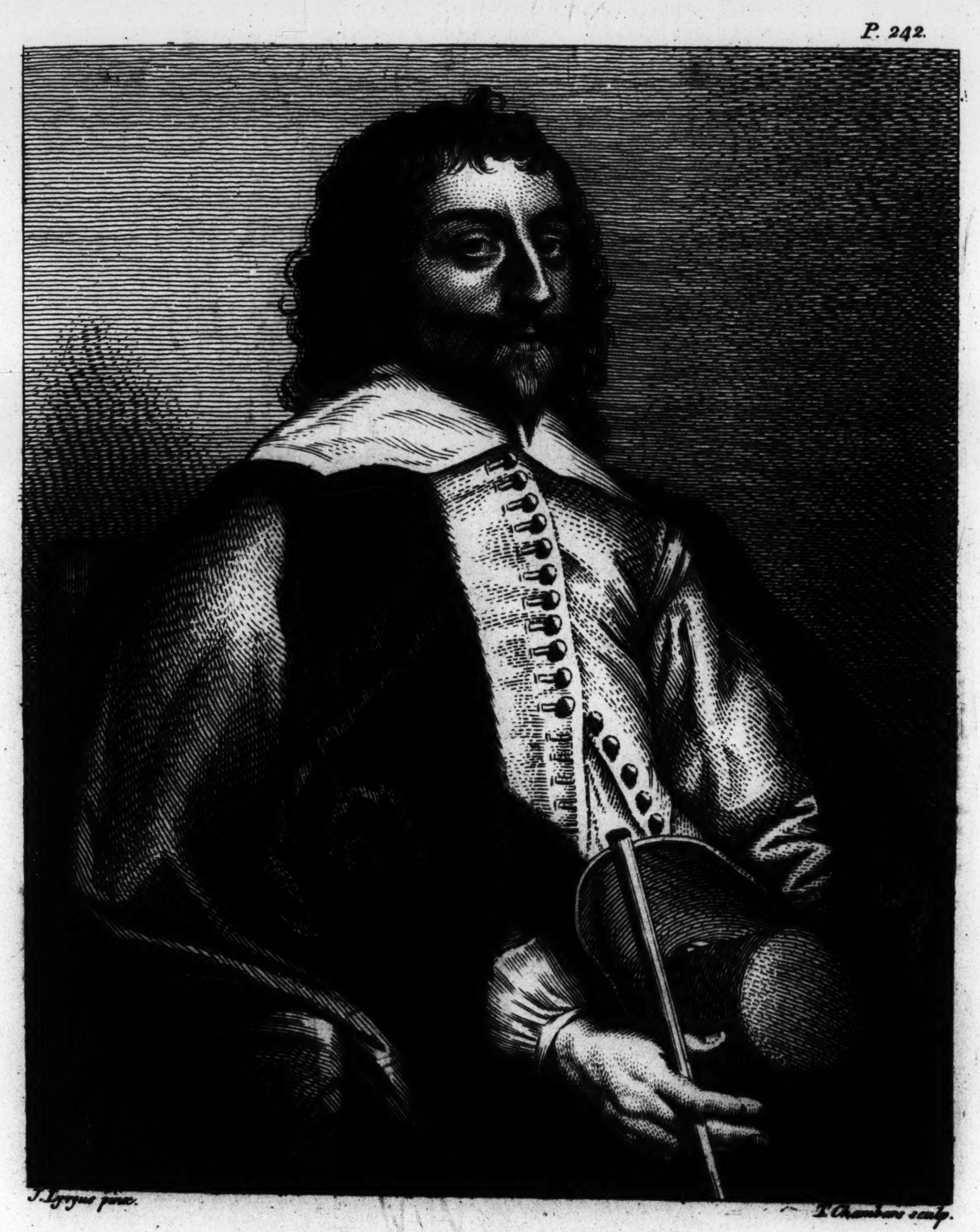
‡ The author of the Engliſh School ſays, he put a particular mark on the pictures bought by him for the king, but does not tell us what; it was thus ✤. He marked his own etchings with an L.

§ R. Symondes ſays, the duke of Buckingham once gave Laniere 500*l.* in gold becauſe he could not get of king James what Laniere deſerved. Another time gave him 300*l.* in gold.

‖ Wood's Athenæ, vol. ii. p. 862.

¶ See Rymer's Fœdera.

P. 242.



J. Lyvyus pinx. T. Chambars sculp.

NICHOLAS LANIERE.

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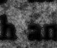
[‡] The author of the Engliſh School ſays, he put a particular mark on the pictures bought by him for the king, but does not tell us what; it was thus . He marked his own etchings with an L.

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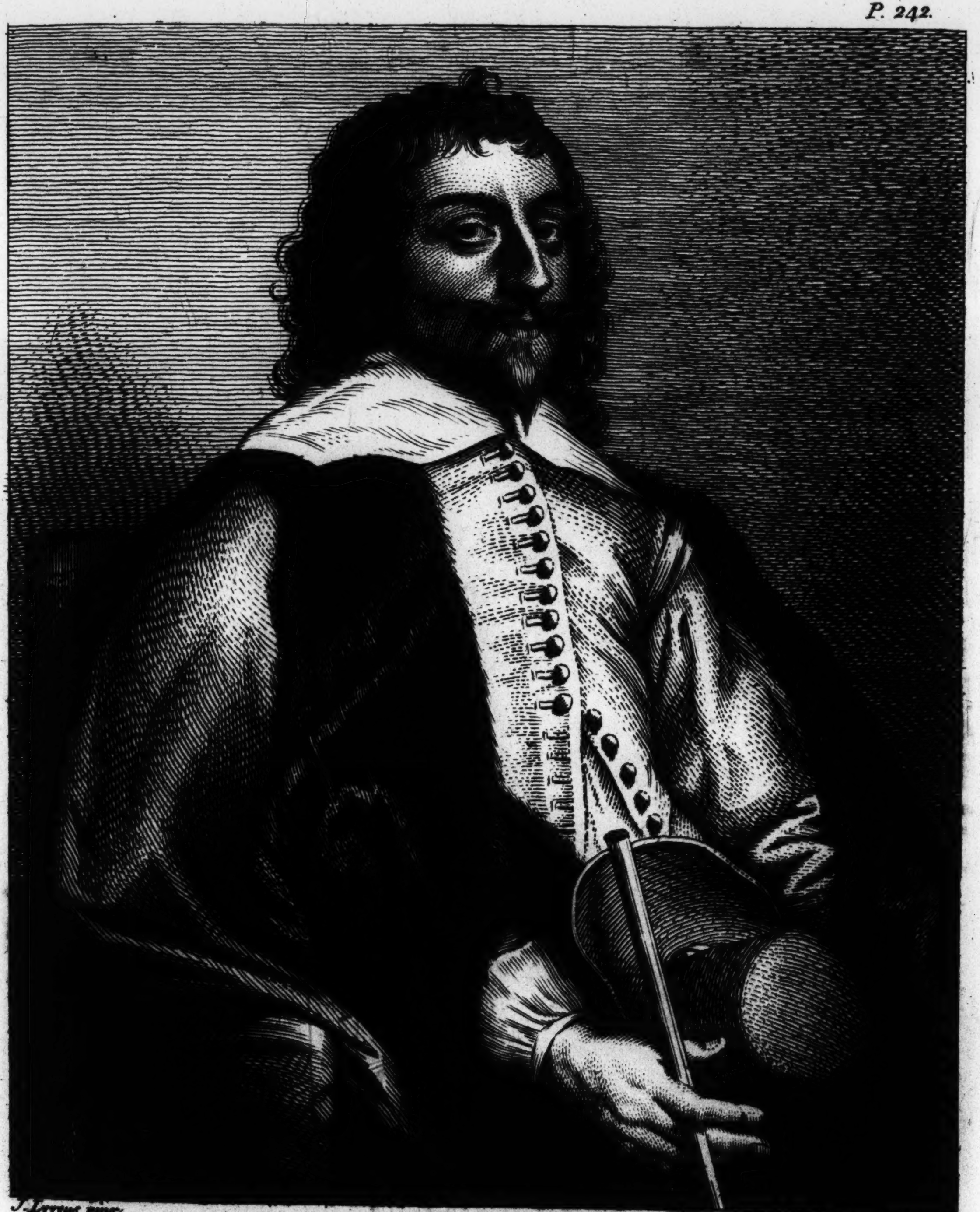
[‖] Wood's Athenæ, vol. ii. p. 862.

[¶] See Rymer's Fœdera.

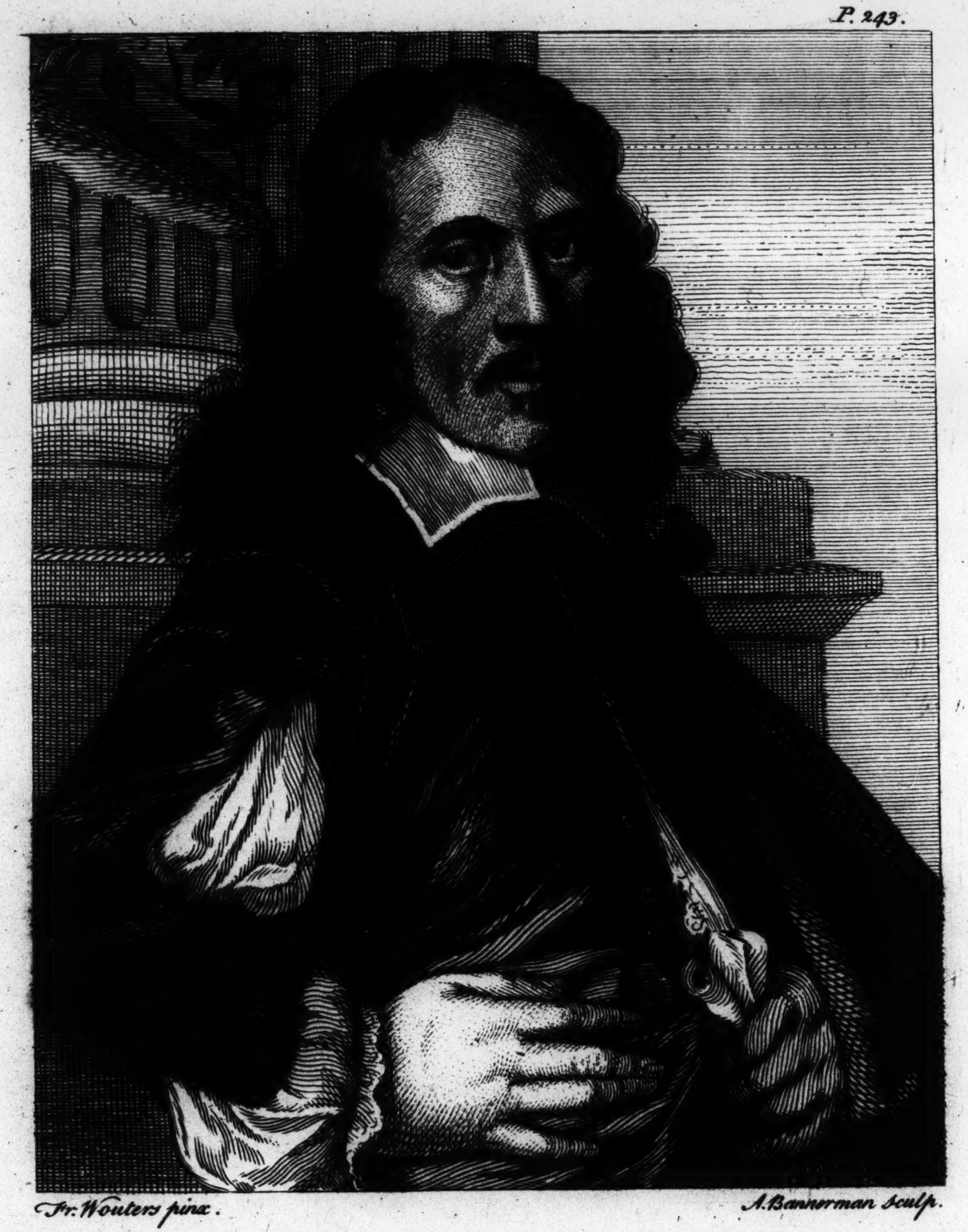
Chriſt

P. 242.



J. Lyvyus pinx. T. Chambars sculp.

NICHOLAS LANIERE.



Fr. Wouters pinx. A. Bannerman sculp.

FRANCIS WOUTERS.

Chriſt and Joſeph; his own portrait * done by himſelf with a pallet and pencils in his hand, and muſical notes on a ſcrip of paper, is in the muſic ſchool at Oxford. There is a print of him, painted by John Lyvyus, and engraved by Voſterman, and another portrait of him at the late ſir Andrew Fountain's at Narford in Norfolk. On one of the plates, which he etched himſelf †, he has put in Italian, *done in my youthfull age of* 74. At the ſale of the king's goods he gave 230*l.* for four pictures. His brothers ‡ Clement and Jerome were likewiſe purchaſers. In one of R. Symondes's pocket-books is this memorandum:

> "When the king's pictures came from Mantua, quickſilver was got in amongſt them and made them all black. Mr. Hieronymo Laniere told me that to cleanſe them, firſt he tried faſting ſpittle, then he mixed it with warm milk, and thoſe would not do. At laſt he cleanſed them with aqua-vitæ alone, and that took off all the ſpots, and he ſays 'twill take off old varniſh §."

Nicholas died at the age of 78, and was buried in St. Martin's Nov. 4, 1646.

FRANCIS WOUTERS

of Lyere, was born in 1614, and bred in the ſchool of Rubens, but chiefly practiſed in landſcape, to which he added ſmall naked figures, as Cupids, nymphs, &c. He was much in favour with the emperor Ferdinand II. but coming to England with the embaſſador of that prince in 1637, his pictures pleaſed at court, and he was made chief painter to the prince of Wales, afterwards Charles II. In a MS. catalogue of king Charles's pictures he is ſaid to have painted a cieling with Hercules and other gods, in a room there, called the Contractor's room, but in which palace is not ſpecified *. On the miſfortunes of the royal family he retired to Antwerp, where in 1659 he was ſhot by the accidental diſcharge of a gun. There is an epitaph on him in De Bie's Gulden Cabinet. A large print after Titian engraved by Hollar in 1650, is dedidated to Wouters.

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* There was another portrait of him and of Iſaac Oliver in one piece in the collection of James II. See the catalogue publiſhed by Bathoe.

† Mr. Roſe the jeweller had all the plates for a drawing-book by Laniere, etched by himſelf. It is called, Prove primo fatte à l'acqua forte da N. Laniere à l'eta ſua giovanile di ſeſſanta otto anni, 1636. Another ſmall book he entitled, Maſchere delin. da J. Romano, ex coll. N. Laniere, 1638.

‡ There was alſo a John Laniere, I ſuppoſe ſon of one of the brothers, who ſet two ballads of Lovelace. See his Lucaſta, p. 3. 43.

§ Laniere ſeems to have been an adept in all the arts of picture-craft. Sanderſon ſpeaks of him as the firſt who paſſed off copies for originals, by tempering his colours with ſoot; and then by rolling them up, he made them crackle and contract an air of antiquity. Graphice, p. 16.

WEESOP

arrived here in 1641, a little before the death of Vandyck, of whoſe manner he was a lucky imitator, and had the honour of having ſome of his pictures paſs for that maſter's. He left England in 1649, ſaying, "He would never ſtay in a country where they cut off their king's head and were not aſhamed of the action." It had been more ſenſible to ſay, he would not ſtay where they cut off the head of a king that rewarded painters, and defaced and ſold his collection. One John Weeſop, probably his ſon, was buried in St. Martin's in 1652.

JOHN DE CRITZ

has been mentioned in a former part of this volume. Though ſerjeant-painter to Charles I. he may more properly be called a retainer to the arts than a profeſſor. His life is to be collected rather from office-books than from his works or his reputation. Yet he was not ignorant. I have two ſketches of heads drawn by him with a pen, that are maſterly. Vertue ſaw many more in the hands of Murray the painter, who was ſcholar of a ſon or nephew of De Critz, who, according to Murray, painted bravely ſcenes for maſks. Among thoſe drawings was a ſketch from a picture of ſir Philip Sidney †, then at the houſe of De Critz, and now in the poſſeſſion of lord Cheſterfield. At Oatlands he painted a middle piece for a cieling, which on the diſperſion of the king's effects was ſold for 20*l.* In 1657 he painted the portrait of ſerjeant Maynard with a paper in his hand. In a book belonging to the board of works was a payment to John De Critz for repairing pictures of Palma and the Cæſars of Titian. This was in 1632. Among the annuities and fees payable out of the cuſtoms in the port of London in that reign, was a payment to John De Critz his majeſty's ſerjeant-painter, for his annuity at 40*l.* a year due to him for one year ended at Michaelmas 1633. And in a wardrobe account, loſt in the fire in the Temple, was this entry: "To John De Critz, ſerjeant-painter, for painting and gilding with good gold the body and carriages of two coaches, and the carriage of one chariot and other neceſſaries, 179 *l.* 3*s.* 4*d.* anno 1634." If this bill ſhould ſeem to debaſe the dignity of ſerjeant-painter, it may comfort the profeſſion to know that Solimeni, who was inferior to no painter of any age in vanity, whatever he was in merit, painted a coach for the preſent king of Spain, when king of Naples, which coſt 12,000 *l.* Indeed I can produce no precedent of any great maſter who painted and gilded barges, as ſerjeant De Critz appears to have done by the following paper, a memorandum in his own hand:

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* In the catalogue of James II. are mentioned three landſcapes and the ſtory of St. Sebaſtian, by Wouters; and in ſir Peter Lely's, a landſcape with figures.

† In the earl of Oxford's library was a copy of Holland's Heroologia, in which in an old hand, ſuppoſed to be done immediately after the publication of the book in 1618, was written where every picture was from which the prints were taken. That of ſir Philip Sidney is the ſame with lord Cheſterfield's, and under was written, *at Mr. De Critz's*—ſtrong evidences of this being a genuine picture.

"John De Critz demaundeth allowance for theſe parcells of worke following, viz. For repayreing, refreſhing, waſhing, and varniſhing the whole body of his majeſty's privy barge*, and mending with fine gould and faire colours many and divers parts thereof, as about the chaire of ſtate, the doores, and moſt of the antiques about the windowes, that had bene galled and defaced, the two figures at the entrance being moſt new coloured and painted, the Mercury and the lion that are fixed to the ſternes of this and the row barge being in ſeveral places repayred both with gould and colours, as alſo the taffarils on the top of the barge in many parts guilded and ſtrowed with fayre byſe. The two figures of Juſtice and Fortitude moſt an end being quite new painted and guilded. The border on the outſide of the bulk being new layd with faire white, and trayled over with greene, according to the cuſtom heretofore—and for baying and colouring the whole number of the oares for the row barge being thirty-ſix."

On the other ſide of this ſcrap of paper is another bill. "For ſeveral times oyling and laying with fayre white a ſtone for a ſun-dyall oppoſite to ſome part of the king and queen's lodgings, the lines thereof being drawn in ſeverall colours, the letters directing to the howers guilded with fine gould, as alſoe the glory, and a ſcrowle guilded with fine gould, whereon the number and figures ſpecifying the planetary howers are inſcribed; likewiſe certain letters drawne in black, informing in what part of the compaſſe the ſun at any time there ſhining ſhall be reſident; the whole worke being circumferenced with a frett painted in a manner of a ſtone one, the compleat meaſure of the whole being ſix foote."

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* In the court-books at Painter's-hall there is a letter to the company from the earl of Pembroke, directing them to appoint certain perſons of their hall to view the king's and queen's barges lately beautified, painted, and gilded by De Creetz, ſerjeant painter, and give an eſtimate of the work; which they did of 280 *l.* and ſome other expences.

At bottom of each of theſe bills are the ſketches of heads I mentioned. De Critz and others were buyers of the king's goods to the value of 4999 *l.* Rich. Symonds ſays, that at De Critz's houſe in Auſtin-friars were three rooms full of the king's pictures. Emanuel De Critz, brother or ſon, was one of the petitioners to the council of ſtate for delivery of the goods they had purchaſed, which had been detained by Cromwell. Thomas De Critz, brother of John, was a painter too, and ſuperior, ſaid Murray, to his brother. One of the name was mace-bearer to the houſe of parliament. A head of one Oliver De Critz, with a paper in his hand, is in the Muſeum at Oxford. John De Critz had a ſcholar called Le Menſe, who was born at Antwerp.

ADRIAN HANNEMAN

was born at the Hague, and painted both hiſtory and portraits, having ſtudied under one Raveſteyn, but more from the works of Vandyck, of whoſe airs of heads Vertue thought him the beſt imitator. He made love, as is ſaid before, to the niece of Cornelius Janſen, though without ſucceſs, and drew that painter, his wife, and ſon. He came to England in the reign of king Charles, and for ſome time worked under Mytens, and continued here ſixteen years. Returning to Holland, he became the favourite painter of Mary princeſs of Orange. There is a picture of her and the prince in armour at lord Strafford's at Wentworth-caſtle, painted, I believe, by Hanneman. At Windſor *, a portrait of duke Hamilton: at Workſop, the duke of Norfolk's, a picture of kettles and utenſils. Sir Peter Lely had a man playing on a lute two feet ten ſquare. In the library belonging to the cathedral of Lincoln, the portrait of one Honeywood, whoſe mother lived to ſee 365 of her own deſcendents. There is a print of Charles II. painted before his reſtoration by Hanneman, engraved by

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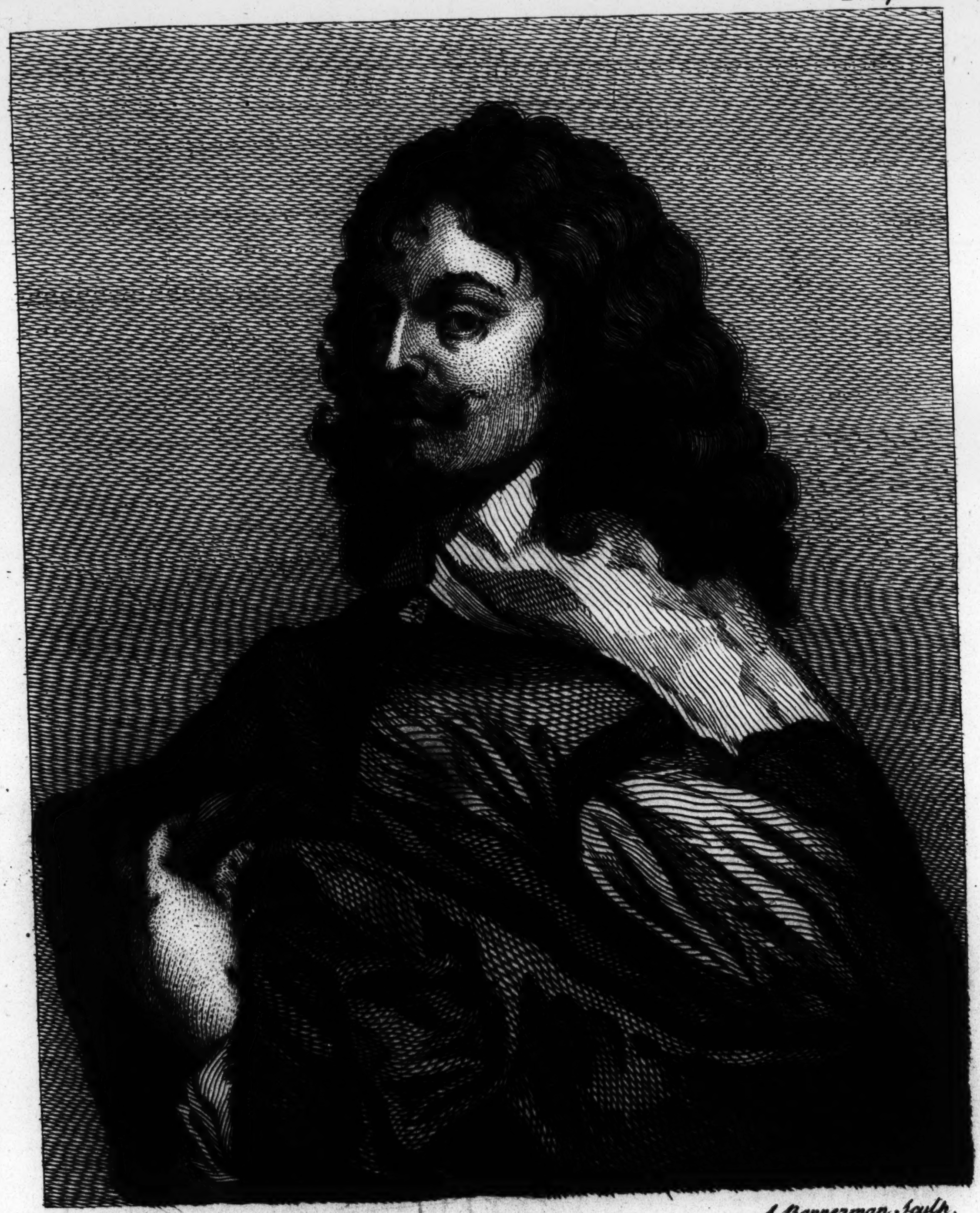
* There were five other portraits of the royal family by him in the collection of James II. See the Catalogue.

Hen.

P. 246.



A. Bannerman, Sculp.

ADRIAN HANNEMAN.

Hen. Danckers at the Hague; and at general Compton's Vertue ſaw one done by Hanneman at the ſame time. He [*] painted in the chamber of the States at the Hague; and for the Heer Van Wenwing two uſurers counting their money. While he worked on this he wanted a ſum himſelf, which he borrowed of the perſon who had ordered the picture, and which, when it was finiſhed, Wenwing would have deducted; but Hanneman told him that all the gold he had borrowed was put into the picture, and was what the miſers were counting. He died about 1680. His ſon, called William, was buried in St. Martin's in 1641.

There were ſeveral other painters here in the reign of Charles, who were ſo inconſiderable, or of whom I find ſo little, that I ſhall mention them very briefly.

Cornelius Neve drew the portraits of Richard lord Buckhurſt and Mr. Edward Sackville in one piece in 1637. It is at Knowle. No. 73, in the picture-gallery at Oxford, is painted by him, where he is called a celebrated painter. In 1664 he drew the portrait of Mr. Aſhmole in his herald's coat [†].

K. Coker painted a head of colonel Maſſey, preſerved at Coddington in Cheſhire.

Matthew Goodricke or Gothericke, is mentioned as a painter in one of the office-books of that reign.

In the inventory of the pictures at Oatlands was a view of Greenwich by Stalband [‡]; and in Mr. Harene's ſale 1764, was an octagon landſcape, with the ſtory of the centurion, by the ſame hand; ſomething in the manner of Paul Brill, but the colours exceedingly bright and glaring. And in another catalogue of the king's pictures was a proſpect of Greenwich, by Portman.

Mr. Greenbury is mentioned in the [§] catalogue of the king's collection for copying two pictures of Albert Durer by the direction of the lord marſhal. Probably he was one of lord Arundel's painters.

Horatio Paulin lived chiefly in Holland. He came to England, went to Hamburgh, and thence to the Holy-land. Rotiere agreed to go with him, but was diſcouraged. Deſcamps[*] expreſſes ſurpriſe, "that pious painters ſhould have exhibited to the public very licentious pieces and ſcandalous nudities." But by the account which he has given of Horatio Paulin, he ſeemed to preſent himſelf with a very eaſy ſolution of this paradox. Paulin ſet on foot a kind of promiſcuous cruſado to the Holy-land; they were ſtored with croſſes, relics, &c. and on the road made many proſelytes of both ſexes. A baker's wife in particular was ſo devout, that ſhe thought it a meritorious action to plunder her huſband of his plate, that ſhe might equip herſelf for the pilgrimage. When the caravan was furniſhed by theft, one may eaſily conceive why its apoſtle painted indecent altar-pieces.

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[*] Engliſh School.

[†] Aſhmole's Diary, p. 39.

[‡] His head is amongſt thoſe engraved after Vandyck.

[§] Page 173.

Povey lived in this reign, and painted a head which was in the poſſeſſion of Mr. Leneve, norroy.

One Hamilton, an Engliſhman, is mentioned by † Sandrart, as excelling in painting birds and grapes, and doing ſeveral things for the elector of Brandenburgh.

Edward Bower drew the portrait of Mr. Pym; an equeſtrian figure of general Fairfax, and John lord Finch of Fordwich: the two laſt were engraved by Hollar.

Holderneſs drew the picture of an old woman with a ſkull, which was in the collection of Villiers duke of Buckingham.

T. Johnſon made a draught of Canterbury in 1651, which hangs on the ſtairs of the library belonging to the cathedral.

Reurie is mentioned by Sanderſon ‡ as a painter in little in 1658.

FRANCIS BARLOW

was of more note than the preceding artiſts. § He was born in Lincolnſhire, and placed with one Sheperd a face-painter; but his taſte lay to birds, fiſh, and animals, in which he made great figure, though his colouring was not equal to his deſigns—conſequently, which is not often the caſe, the prints from his works did him more honour than the works themſelves, eſpecially as he had the good fortune to have ſome of them engraved by Hollar and

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[*] Page 151, vol. iii.

[†] Page 384.

[‡] In his Graphice.

[§] See Engliſh School.

Faithorn [*]. There are ſix books of animals from the drawings of Barlow, and a ſet of cuts for Æſop's Fables. Some cielings of birds he painted for noblemen and [†] gentlemen in the country; and he drew ſome of the monuments in Weſtminſter-abbey, deſigned for an edition of Mr. Keep's hiſtory of that cathedral. Mr. Symonds ſays he lived near the Drum in Drury-lane, and received eight pounds for a picture of fiſhes. He once painted a half length of general Monke; and the herſe was deſigned by him, as was expreſſed in the lord chamberlain's warrant to ſir Chriſtopher Wren to prepare timber for it at Monke's funeral. I have a curious long roll, engraved by White, exhibiting the ceremonies and proceſſion of that magnificent interment, with a full deſcription of it; the frontiſpiece is well deſigned by Barlow. It is remarkable that forty gentlemen of good families ſubmitted to wait as mutes, with their backs againſt the wall of the chamber where the body lay in ſtate, for three weeks, waiting alternately twenty each day. Barlow, though inheriting a large ſum of money from a friend, died poor ſo lately as 1702.

SIR TOBY MATTHEWS,

one of thoſe heteroclite animals who finds his place any where. His father was archbiſhop of York, and he a jeſuit. He was ſuppoſed a wit, and believed himſelf a politician. His works are ridiculous, and his greateſt ſucceſs was a little miſchief in making converts [‡]. The famous counteſs of Carliſle, as meddling as Matthews, and as affected, was the object of his adoration. He drew a character of her [§], which commends her ſo impertinently, that, with ſcarce ſtraining, it might paſs for a ſatire. For inſtance, he ſays, "She has as much ſenſe and gratitude for the actions of friendſhip as ſo extreme a beauty will give her leave to entertain; and that although ſhe began to be civil to people at firſt, ſhe would rather ſhow what ſhe could do, than let her nature continue in it, and that ſhe never conſidered merit in others but in proportion as they had any to her. That ſhe affected particularity ſo much, that you might fear to be leſs valued by her for obliging her; that ſhe had little religion, was paſſionate, could ſuffer no condition but plenty and glory, was fickle, and gay only out of contradiction becauſe her phyſicians had told her ſhe was inclined to melancholy"—with a heap of ſuch nonſenſe—in ſhort, I believe, no proud beauty was ever ſo well flattered to her own contentment. Mr. Garrard, maſter of the charter-houſe, a man of more ſenſe and more plain ſenſe than Matthews, has drawn this lady's character in fewer words, and, upon the whole, not very unlike ſir Toby's picture: "My lady Carliſle will be reſpected and obſerved by her ſuperiors, be feared by thoſe that will make themſelves her equals, and will not ſuffer herſelf to be beloved but of thoſe that are her ſervants*." Sir Toby Matthews's title to a place in this work depends ſingly upon a letter from the ducheſs of Buckingham to the duke †, in which ſhe tells him ſhe had not yet ſeen the picture which Toby Matthews had drawn of the Infanta and ſent over. Vertue adds, that he had ſome ſmall ſkill in limning; otherwiſe I ſhould have concluded, that he had only drawn the Infanta's portrait in the ſame fantaſtic colours which he had employed on lady Carliſle ‡. However, as it is not foreign to the deſign of this work to throw in as many lights as poſſible on the manners of the ſeveral ages, I did not unwillingly adopt Vertue's miſtake, if it is one. Whoever deſires to know more of this perſon, will find his life in the Athenæ Oxonienſes. But I have not yet done with theſe motley characters: the king's taſte made his court affect to be painters and virtuoſi: among theſe was

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[*] The title to one of his books, in which ſome are etched by Hollar, is, "Diverſæ avium ſpecies ſtudioſiſſimè ad vitam delineatæ per Frañ. Barlow ingenioſiſſimum Anglum pictorem. Guil. Faithorn excudit 1658."

[†] At Clandon, lord Onſlow's, are five pieces by Barlow.

[‡] On the lady Newburgh being converted to popery, lord Conway writes thus to the earl of Strafford: "The king did uſe ſuch words of Wat. Montagu and ſir Tobie Matthew, that the fright made Wat keep his chamber longer than his ſickneſs would have detained him; and don Tobiah was in ſuch perplexity that I find he will make a very ill man to be a martyr; but now the dog doth again wag his tail." Strafford Papers, vol. ii. p. 125. It ſeems in this buſineſs Matthews was unjuſtly accuſed; the converſion had been made by the ducheſs of Buckingham and ſignor Con, the Spaniſh reſident, p. 128.

[§] See this character prefixed to his Letters.

SIR JAMES PALMER,

often mentioned in the Catalogue of the royal collection; in which he ſold, gave, and painted pictures. Of the latter was a * piece of Tarquin and Lucretia copied from Titian. Another, the feaſt of Bacchus, was delivered to him by the king's own hands, to be copied in tapeſtry at the manufacture in Mortlack. He had lodgings in the tennis-court at Whitehall, and is often mentioned as a domeſtic ſervant. † He was the perſon ſent to Richard Atkyns for the picture in which the king diſtinguiſhed two different painters; and Mr. Garrard, in a letter to lord Strafford dated Jan. 9, 1633, ſays, "I had almoſt forgot to tell your lordſhip that the diceing-night the king carried away in James Palmer's hat 1850 pieces. The queen was his half, and brought him that good luck; ſhe ſhared preſently 900." In Stone's accounts, from which I have given ſome extracts above, is mention of a monument for Palmer's wife. If theſe men add no great ornament to our liſt, it will at leaſt be honoured by our next; the Hogarth of poetry was a painter too; I mean

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* Strafford Papers, vol. i. p. 363.

† R. Symondes ſays, Mr. Gage, ſir Thoby Matthewes, Mr. Fl—ill were buyers of pictures for the duke of Buckingham.

‡ That I gueſſed right, and that the portrait of the Infanta was only a deſcription of her perſon, is evident from a letter written to king James by prince Charles and the duke of Buckingham from Spain, in which they tell him that "Pretty little Toby Matthews comes to intreat us to deliver *this letter* to your majeſty, which is, as he calls it, a picture of the Infanta's, drawn in black and white. We pray you let none laugh at it but yourſelf and honeſt Kate (the ducheſs of Bucks). He thinks he has hit the nail of the head, but you will find it the fooliſheſt thing that ever you ſaw." Vide Miſcell. State Papers, publiſhed by lord Hardwicke 1778, vol. ii. p. 423.

SAMUEL BUTLER,

the author of Hudibras. In his Life prefixed to his works we are told, "That for his diverſion he practiſed muſic and painting. I have ſeen, adds the writer, ſome pictures ſaid to be of his drawing, which remained ‡ in that family (of Mr. Jefferys), which I mention not for the excellency of them, but to ſatisfy the reader of his early inclinations to that noble art; for which alſo he was afterwards entirely beloved by Mr. Samuel Cooper, one of the moſt eminent painters of his time."

FRANCIS CLEYN

was a painter in a different ſtyle from any we had ſeen here; for which reaſon, though he arrived earlier than many I have mentioned, I reſerved him till I had diſpatched the performers in oil. He was born at Roſtock, and retained in the ſervice of Chriſtian IV. king of Denmark; but the excellence of his genius prompted him to the ſearch of better models than he found in that northern climate. He travelled to Italy, and ſtayed there four

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* Page 52. For the others ſee p. 10, 53, 84, 115, 137, 159.

† He was chancellor of the garter, and married Katherine eldeſt daughter of William lord Powys, widow of ſir Robert Vaughan, and was father of Roger Palmer earl of Caſtlemain, huſband of the ducheſs of Cleveland.

‡ Several are actually extant in the poſſeſſion of a perſon in Worceſterſhire.

years: it was at Rome, I ſuppoſe, he learned thoſe beautiful groteſques in which he afterwards ſhone. At Venice he became known to ſir Henry Wotton, and ſir Robert Anſtruther recommended him to prince Charles. He arrived while the prince was in Spain, but notwithſtanding was graciouſly received by king James, who mentions that circumſtance in a Latin letter that he wrote to the king of Denmark, deſiring leave to detain Cleyn in England, though with a permiſſion to return firſt to Copenhagen and finiſh a work he had begun there, and promiſing to pay the expence of his journey. The letter is preſerved by Fuller *. The requeſt was granted, and Cleyn returned to London at the end of the ſummer. The king had juſt then given two thouſand pounds towards ſir Francis Crane's new manufacture of tapeſtry at Mortlack. They had worked only after old patterns; Cleyn was placed there, and gave deſigns both in hiſtory and groteſque, which carried thoſe works to ſingular perfection. It appears by king Charles's catalogue, that five of the cartoons were ſent thither to be copied by him in tapeſtry. His penſion is recorded by Rymer †. "Know yee that we do give and graunt unto Francis Cleyne a certain annuitie of one hundred pounds by the year during his natural life." He enjoyed this ſalary till the civil war; and was in ſuch favour with the king and in ſuch reputation, that on a ſmall drawing of him in Indian ink about ſix inches ſquare, which Vertue ſaw, he is called, Il famoſiſſimo pittore Franceſco Cleyn, miracolo del ſecolo, e molto ſtimato del re Cario della Gran Britania, 1646." Cleyn was not employed ſolely in the works at Mortlack; he had a houſe near the church in Covent-garden, and did ſeveral other things for the king and nobility. At Somerſet-houſe he painted a ceiling of a room near the gallery, with hiſtories and compartments in gold. The outſide of Wimbledon-houſe he painted in freſco. Bolſover in Nottinghamſhire, Stonepark in Northamptonſhire, and Carew-houſe at Parſon's-green (ſince lord Peterborough's), were ornamented by him. There is ſtill extant a beautiful chamber adorned by him at Holland-houſe, with a ceiling in groteſque, and ſmall compartments on the chimneys, in the ſtyle and not unworthy of Parmegiano. Two chairs, carved and gilt, with large ſhells for backs, belonging to the ſame room, were undoubtedly from his deſigns; and are evidences of his taſte. A letter ‡ from lord Cottington to lord Strafford, deſcribing the former's houſe at Hanworth, mentions Cleyn, though not by name. "There is a certain large

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* In his Worthies of Surrey, p. 77.

† Vol. xviii. p. 112.

‡ Strafford Papers.

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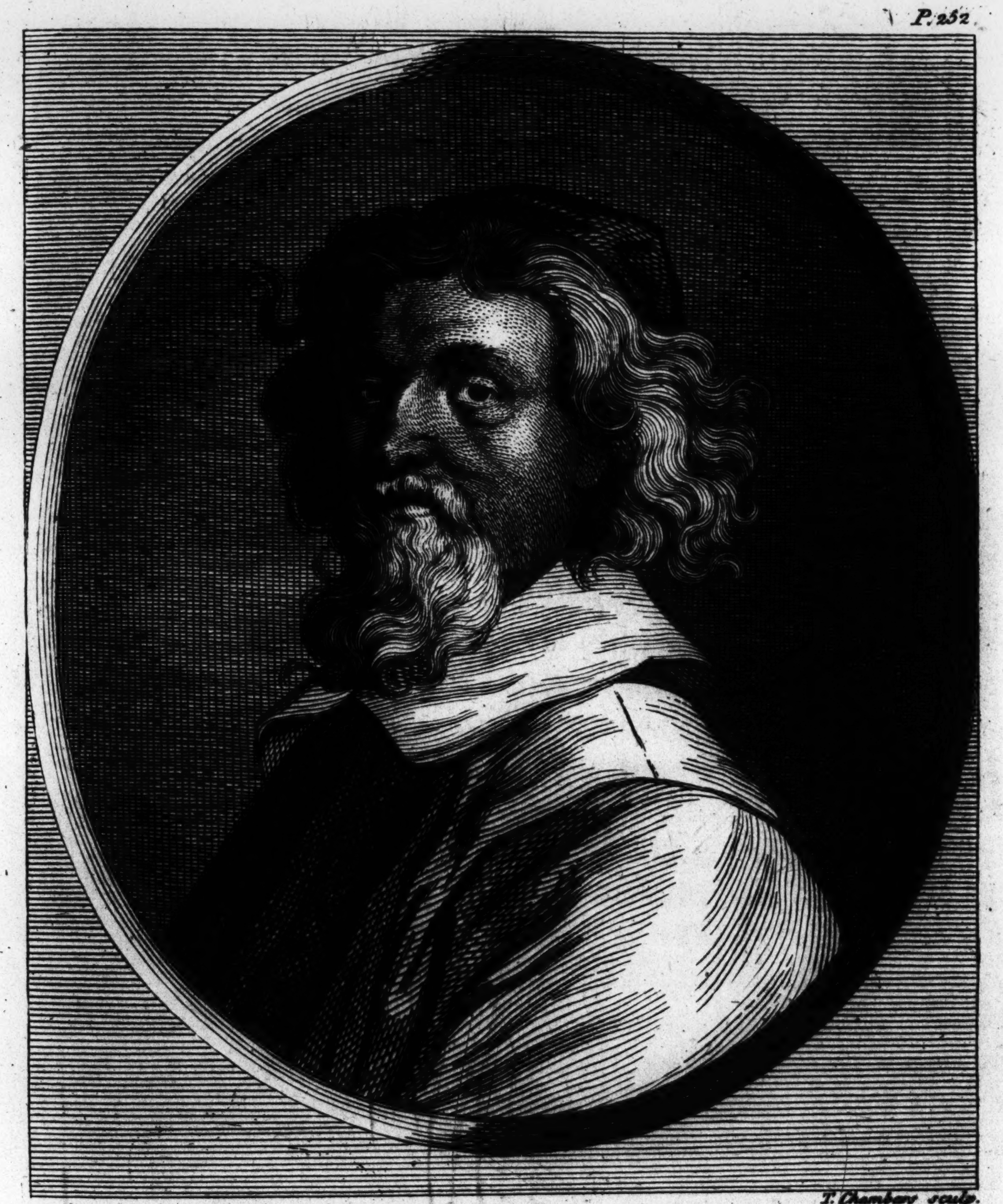

T. Chambars sculp.

FRANCESCO CLEYN.

low room made under the building with a fountain in it, and other rare deviſes, and the open gallery is all painted by the hand of a ſecond Titian. Aug. 1629." In king Charles's catalogue is mention of four patterns for the great ſeal, drawings * on blue paper by Cleyn. He made deſigns for various artiſts; particularly for ſeveral of Hollar's plates to Virgil and Æſop; for theſe he received fifty ſhillings a-piece. There are two ſmall books of foliages from his drawings; one containing ſix ſmall ſlips with animals in grotesque; the other, in five ſlips, of the ſenſes; and the initial letters of his name F. C. inv. 1646. And two books for carvers, goldſmiths, &c. containing 25 plates. It is however uncertain whether theſe and a few other plates of the ſame kind are not by his ſon, who had the ſame chriſtian name, and imitated his father's manner. Such is a title-page to Lacrymæ Muſarum, elegies on the lord Haſtings, who died in 1650, the day before he was to have been married. Alſo, ſeven plates of the liberal arts, about four or five inches ſquare, prettily deſigned and neatly etched. On a ſmall print of the father, etched by the ſon, Mr. Evelyn wrote, "A moſt pious man, father of two ſons, who were incomparable painters in miniature; all died in London." By the regiſter of Mortlack it appears that he had three ſons; Francis born in 1625, who died and was buried at Covent-garden October 21, 1650. Charles and John; and two daughters, Sarah and Magdalen. He had another daughter, probably born in London, and called Penelope. Vertue ſaw a miniature, like Cooper's manner, but not ſo well, of Dorothea, youngeſt daughter of Richard Cromwell, æt. 4, 1668, with theſe letters, P. C. which he thought ſignified Penelope Cleyn †. In the catalogue of plates and prints exhibited to ſale by Peter Stent 1662, was a book of groteſques in ten plates; Francis Cleyn inv. et ſculpſit ‡. Cleyn, beſides his own ſons, inſtructed Dobſon; and died himſelf about 1658. Mr. Engliſh §, a painter, who died at Mortlack in 1718, had a picture of Cleyn and his wife, and ſeveral of his deſigns for tapeſtries, all which came to Mr. Crawley of *Hempſted* Hertfordſhire. Richard Symonds in one of his pocket-books mentions another piece of Cleyn and his family by candle-light, and a copy by the ſon of a ſacrifice from Raphael, which was in the royal collection, and a drawing on coloured paper. At Kenſington I have lately found a picture which I do not doubt is of Cleyn's hand. It repreſents Chriſt and Mary in a chamber, the walls and windows of which are painted in groteſque. Different rooms are ſeen through the doors; in one I ſuppoſe is Martha employed in the buſineſs of the family. There is merit in this piece, particularly in the perſpective and groteſques, the latter of which, and the figures in the manner of the Venetian ſchool, make me not heſitate to aſcribe it to this maſter.

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* I am informed that ſome drawings by Cleyn are in the poſſeſſion of the earl of Moray in Scotland.

† At Burleigh is a head of Cecil lord Roos, 1677, with the ſame letters.

‡ There is a plate with ſix heads prefixed to Dr. Dee's book printed in 1659, with Fran. Cleyn invent.

§ He etched a ſmall print from Titian, Chriſt and the two diſciples at Emmaus.

JOHN HOSKINS.

For the life of this valuable maſter I find fewer* materials than of almoſt any man in the liſt who arrived to ſo much excellence. Vertue knew no more of him than what was contained in Graham's Engliſh School, where we are only told "that he was bred a face-painter in oil, but afterwards taking to miniature, far exceeded what he did before; that he drew king Charles, his queen, and moſt of the court, and had two conſiderable diſciples, Alexander and Samuel Cooper, the latter of whom became much the more eminent limner." Hoſkins, though ſurpaſſed by his ſcholar, the younger Cooper, was a very good painter: there is great truth and nature in his heads; but the carnations are too bricky, and want a degradation and variety of tints. I have a head of ſerjeant Maynard by him, boldly painted and in a manly ſtyle, though not without theſe faults; and another good one of lord Falkland, more deſcriptive of his patriot melancholy than the common prints; it was in the collection of doctor Meade †. There is indeed one work ‡ of Hoſkins that may be called perfect; it is a head of a man, rather young, in the gown of a maſter of arts, and a red ſatin waiſtcoat. The clearneſs of the colouring is equal to either Oliver; the diſhevelled hair touched with exquiſite freedom. It is in the poſſeſſion of Mr. Fanſhaw, but not known whoſe portrait. Vertue mentions a ſon of Hoſkins of the ſame name, and ſays, that this mark IH diſtinguiſhes the works of the father from thoſe of the ſon, which have I. H. ſimply. I meet with no other hint of a ſon of that name except in Sander-

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* There is not even a portrait of him extant.

† At Burleigh is a portrait of David Cecil, ſon of John fourth earl of Exeter by Frances, daughter of the earl of Rutland; it is dated 1644; and another of ſir Edward Cecil, afterwards viſcount Wimbledon.

‡ Since the firſt edition of this book I have ſeen another at Burleigh, ſcarce inferior. It is the profile of a boy, in brown, holding in one hand a play-thing like caſtanets. It is admirably natural.

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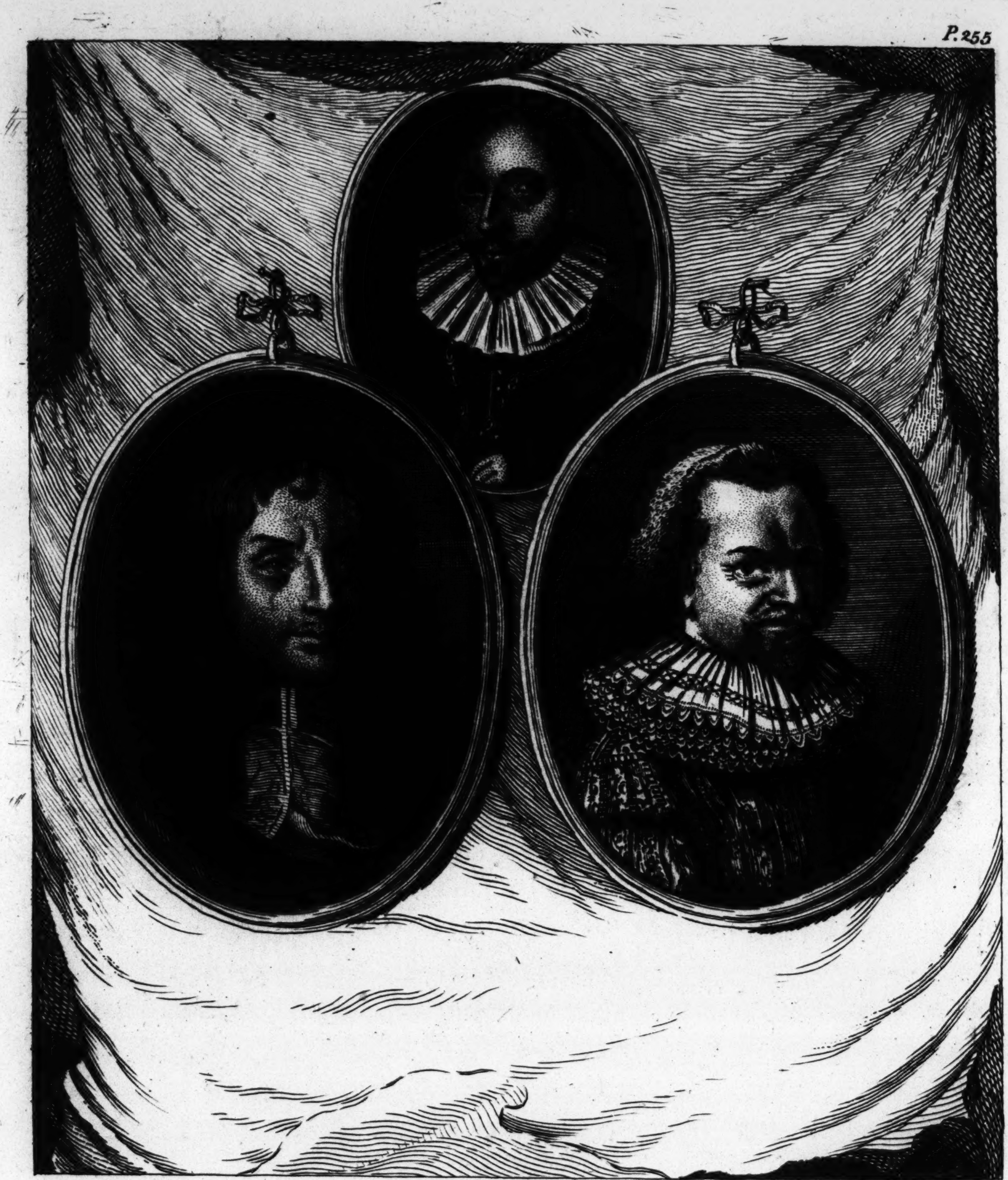

Bannerman sculp

Petitot. S.^{r} Toby Matthews. Torrentius.

ſon, who barely names him *. One Peter Hoſkins is entered into the regiſter of Covent-garden as buried July 1, 1681. Hoſkins the father was buried in that church February 22, 1664. In the Catalogue † of king Charles are mentioned two drawings by Hoſkins for the great ſeal. Colonel Sothby has a head of ſir Benjamin Rudyard by him, and a profile, which Vertue thought might be Hoſkins himſelf. Prefixed to Coryat's Crudities is a copy of verſes with his name to them.

ALEXANDER COOPER

was nephew of Hoſkins, and with his brother Samuel, of whom an account will be given in the twelfth chapter, was inſtructed in water-colours by their uncle. Alexander painted landſcapes in this manner as well as portraits. At Burleigh is the ſtory of Actæon and Diana by him. He went abroad, reſided ſome time at Amſterdam, and at laſt entered into the ſervice of queen Chriſtina.

ANNE CARLISLE,

a paintreſs, admired for her copies (it is not ſaid whether in oil or miniature) from Italian maſters. Graham ‡ ſays, ſhe was in ſuch favour with king Charles, that he preſented her and Vandyck with as much ultramarine at one time as coſt him above five hundred pounds. If her ſhare was near equal, I ſhould ſuppoſe ſhe painted in oil. It would be a very long time before the worth of 200*l.* in ultramarine could be employed in miniatures. Vertue mentions her teaching a lady to paint, whoſe picture ſhe drew ſtanding behind her own; herſelf was ſitting with a book of drawings in her lap; and he adds, that many pieces painted by her were in the poſſeſſion of a widow lady Cotterel. Mrs. Carliſle died about 1680.

JOHN PETITOT

was patronized by the two monarchs who of late years have given the nobleſt encouragement to artiſts, Charles I. and Louis XIV. He deſerved their protection as a genius, and has never been equalled in enamel. Zincke alone has once or twice, and but once or twice, produced works that might ſtand in competition with any ſingle performance of Petitot.

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[*] Page 20. In the ſame place he ſpeaks in the like tranſient manner of a ſon of Hilliard.

[†] Page 75.

[‡] Engliſh School.

The latter was born at Geneva in 1607: his father, a ſculptor and architect, having paſſed part of his life in Italy, had retired to that city. The ſon was deſigned for a jeweller; and having frequent occaſion to make uſe of enamel, he attained ſuch a tone of colour, that Bordier, who afterwards became his brother-in-law, conceived that if Petitot would apply himſelf to portrait, he might carry the art to great perfection. Though both wanted ſeveral colours, which they knew not how to prepare for the fire, their attempts had great ſucceſs. Petitot executed the heads and hands; Bordier, the hair, draperies and grounds.

In this intercourſe of ſocial labour, the two friends ſet out for Italy. As painters, the treaſures of the art were open to them; as enamellers, they improved too by frequenting the beſt chymiſts of that country; but it was in England that they were ſo fortunate as to learn the choiceſt ſecrets in the branch to which they had devoted themſelves. Sir Theodore Mayern, firſt phyſician to Charles, and a great chymiſt, communicated to them the proceſs of the principal colours which ought to be employed in enamel, and which ſurpaſſed the famous vitrifications of Venice and Limoges.

Mayern introduced Petitot to the king, who knighted and gave him an apartment in Whitehall. The French author of the Abregé de la vie des plus fameux peintres, whom I copy, and am ſorry to criticiſe while I am indebted to him, ſays, that Vandyck ſeeing ſome deſigns of Petitot at the king's goldſmith's, and informing himſelf of the author, adviſed him to quit the profeſſion of jeweller, and apply himſelf to painting portraits in enamel. But the biographer had told us that that ſtep was already taken; and ſurely had not been abandoned during a long ſtay in Italy. What the ſame writer adds, that Vandyck gave him inſtructions, when Petitot copied the works of that maſter, and that his copies from Vandyck are his beſt performances, is much more agreeable to probability and fact. The magnificent whole length of Rachel de Rouvigny counteſs of Southampton, in the collection of the duke of Devonſhire, is painted from the original in oil by Vandyck, in the poſſeſſion of lord Hardwicke, and is indubitably the moſt capital work in enamel in the world: it is nine inches three quarters high, by five inches and three quarters wide; and though the enamel is not perfect in ſome trifling parts, the execution is the boldeſt and the colouring the moſt rich and beautiful that can be imagined. It is dated 1642. His grace has a head of the duke of Buckingham by the ſame hand; with the painter's name and the date 1640; conſequently a copy performed after the duke's death *. In the ſame collection is a portrait of a middle-aged man in armour, encloſed in a caſe of tortoiſe-ſhell, the perſon unknown, but inferior to none I have ſeen of this maſter. The ducheſs of Portland has another of the duke of Buckingham, exactly the ſame as the preceding; Charles the firſt and his queen, and the lady Morton, governeſs of the royal children, who is celebrated by Waller. I have a fine head of Charles I. in armour, for which he probably ſat, as it is not like any I have ſeen by Vandyck; James II. when duke of York, freely painted, though highly finiſhed, and I ſuppoſe done in France; a very large and capital one of his ſiſter Henrietta ducheſs of Orleans, exquiſitely laboured; a very ſmall but fine head of Anne of Auſtria; another of madame de Monteſpan; and a few more of leſs note, but all of them touched in that minute and delicate ſtyle, into which he afterwards fell in France, and which, though more laboured, has leſs merit in richneſs of tints than his Engliſh works. Vanderdort mentions a carving by Petitot from Titian's Lucretia; in which way I find no other account of his attempts—though, as his father was a ſculptor, he probably had given his ſon ſome inſtructions.

The tragic death of his royal protector was a dreadful ſtroke, ſays his biographer, to Petitot, who attended the exiled family to Paris. I queſtion, as ſo few Engliſh portraits appear by his hand, and none that I know later than 1642, whether the civil war did not early drive him back to France: but Bordier undoubtedly remained here ſome time longer, having been employed by the parliament to paint a memorial of the battle of Naſeby, which they preſented to Fairfax their victorious general. This ſingular curioſity is now in my poſſeſſion, purchaſed from the muſeum of Thoreſby, who † bought it, with other rarities, from the executors of Fairfax. It conſiſts of two round plates each but an inch and half diameter, and originally ſerved, I ſuppoſe, for the top and bottom of a watch, ſuch enamelled plates being frequent to old watches inſtead of cryſtals. On the outſide of that which I take for the bottom is a repreſentation of the houſe of commons, as exhibited on their ſeals by Simon. Nothing can be more perfect than theſe diminutive figures; of

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* It is evidently copied from the duke's portrait in his family-piece by Honthorſt at Kenſington.

† I have the receipt of the executors of Fairfax to Thoreſby, who paid 185*l.* for his purchaſes. He has, at the end of his Ducatus Leodienſis, in the account of his own muſeum, given a more minute deſcription of theſe enamels.

many even the countenances are diſtinguiſhable. On the other piece, within, is delineated the battle of Naſeby; on the outſide is Fairfax himſelf on his cheſnut horſe, men engaging at a diſtance. The figure and horſe are copied from Vandyck, but with a freedom, and richneſs of colouring, perhaps ſurpaſſing that great maſter. Under the horſe one reads P. B. fecit. This is the ſingle work which can with certainty be allotted to Bordier alone, and which demonſtrates how unjuſtly his fame has been abſorbed in the renown of his brother-in-law. Charles II. during his abode in France took great notice of Petitot; and introduced him to Louis, who, when the reſtoration happened, retained Petitot in his own ſervice, gave him a penſion, and lodged him in the Louvre. Small portraits of that monarch by this great enameller are extremely common, and of the two queens, his mother and wife.

In 1651 he married Margaret Cuper: the celebrated Drelincourt performed the ceremony at Charenton; for Petitot was a zealous proteſtant, and, dreading the conſequences of the revocation of the edict of Nantes, in 1685 he begged permiſſion of the king to retire to Geneva. Louis, who did not care to part with ſo favourite a painter, and who perhaps thought that an enameller's religion was not compoſed of ſterner ſtuff than the great Turenne's, eluded his demand; and at laſt, being preſſed with repeated memorials, ſent Petitot to Fort-l'evêque, and Boſſuet to convert him. The ſubtle apoſtle, who had woven ſuch a texture of devotion and ambition that the latter was ſcarce diſtinguiſhable from the former, had the mortification of not ſucceeding; and Petitot's chagrin bringing on a fever, he at laſt obtained his liberty, now almoſt arrived at the age of fourſcore; which makes it probable that his converſion rather than his pencil had been the foundation of detaining him. He no ſooner was free, than he eſcaped with his wife to Geneva in 1685. His children, who dreaded the king's wrath, remained at Paris, and, throwing themſelves at his feet, implored his protection. His majeſty, ſays my author, received them with great goodneſs, and told them, he willingly forgave an old man who had a whim of being buried with his fathers.—I do not doubt but this is given, and paſſed at the time, for a bon-mot—but a very flat witticiſm cannot depreciate the glory of a confeſſor, who had ſuffered impriſonment, reſiſted eloquence, and ſacrificed the emoluments of court-favour to the uprightneſs of his conſcience. Petitot did not wiſh to be buried with his fathers, but to die in their religion.

Returned to his country, the good old man continued his darling profeſſion. The king and queen of Poland deſired to be painted by his hand, and ſent their portraits to be copied by him in enamel; but the meſſenger finding him departed proceeded to Geneva, where he executed them with all the vigour of his early pencil. The queen was repreſented ſitting on a trophy, and holding the picture of the king. For this piece he received an hundred louis d'ors.

So great was the concourſe to viſit him, that he was obliged to quit Geneva and retire to Veray, a little town in the canton of Berne, where, as he was painting his wife, an illneſs ſeized and carried him off in a day, in 1691, at the age of fourſcore and four. He had had ſeventeen children: one of his daughters, a widow, was living in 1752. My portrait of Charles I. came from one of his ſons, who was a major in our ſervice, and who died major-general at North Allerton in Yorkſhire, aged 60, July 19, 1764. Of the reſt, one only attached himſelf to his father's art, and practiſed in London, his father often ſending him his works for models. This ſon painted in miniature too, and left deſcendents, who are ſettled at Dublin, from one of whom the ducheſs of Portland has purchaſed a ſmall but exquiſite head of their anceſtor by himſelf*.

It is idle to write a panegyric on the greateſt man in any vocation. That rank diſpenſes with encomiums, as they are never wanted but where they may be conteſted. Petitot generally uſed plates of gold or ſilver, ſeldom copper. In the dawn of his reputation he received twenty guineas for a picture, which price he afterwards raiſed to forty. His cuſtom was to have a painter to draw the likeneſs in oil, from which he made his ſketches, and then finiſhed them from the life. Thoſe of Louis he copied from the beſt pictures of him, but generally obtained one or two ſittings for the completion. His biographer ſays, that he often added † hands to his portraits (I have ſeen but one ſuch, the whole length of lady Southampton); and that at Loretto there is of

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[*] This portrait the ducheſs at her death, in 1785, bequeathed to her friend, the widow of doctor Delany and correſpondent of Swift; a lady of excellent ſenſe and taſte, a paintreſs in oil, and who, at the age of 75, invented the art of paper-moſaic, with which material coloured, ſhe, in eight years, executed within twenty of a thouſand various flowers and flowering ſhrubs, with a preciſion and truth unparalleled.

[†] He ſpecifies one at Paris of Michel L'Aſne, the engraver, a large oval with hands, of which one reſts on his breaſt.

his work an incomparable picture of the Virgin. M. d'Heneri, a collector at Paris, poſſeſſes more than thirty of this great maſter's performances, particularly the portraits of meſdames de la Valiere, Monteſpan, Fontanges, &c. Another has thoſe of the famous counteſs [*] d'Olonne, the ducheſs of Bouillon, and other ladies of the court. Van Gunſt engraved after Petitot the portrait of Chevreau.

Of Bordier, we have no fuller account than this incidental mention of him; yet I have ſhown that his is no trifling claim to a principal place among thoſe artiſts whoſe works we have moſt reaſon to boaſt. I wiſh this clue may lead to farther diſcoveries concerning him!

I come now to other artiſts in the reign of Charles; and firſt of ſtatuaries.

ANDREW KEARNE,

a German, was brother-in-law of Nicholas Stone the elder, for whom he worked. Kearne too carved many ſtatues for ſir Juſtinian Iſham, at his houſe near Northampton. At Somerſet-ſtairs he carved the river-god which anſwered to the Nile, made by Stone, and a lioneſs on the water-gate of York-ſtairs. For the counteſs of Mulgrave a Venus and Apollo of Portland-ſtone, ſix feet high, for each of which he had ſeven pounds. He died in England, and left a ſon that was alive ſince 1700.

JOHN SCHURMAN,

born at Embden, was another of Stone's workmen, and afterwards ſet up for himſelf. He was employed by ſir John Baſkerville; made two ſhepherds ſitting for ſir John Davers of Chelſea; a marble ſtatue of ſir T. Lucy, for his tomb in Warwickſhire, for which he was paid eighteen pounds, and fifty ſhillings for poliſhing and glazing; the ſame for a ſtatue on lord Belhaven's tomb [‡]; a little boy on the ſame monument; two ſphinxes for ſir John

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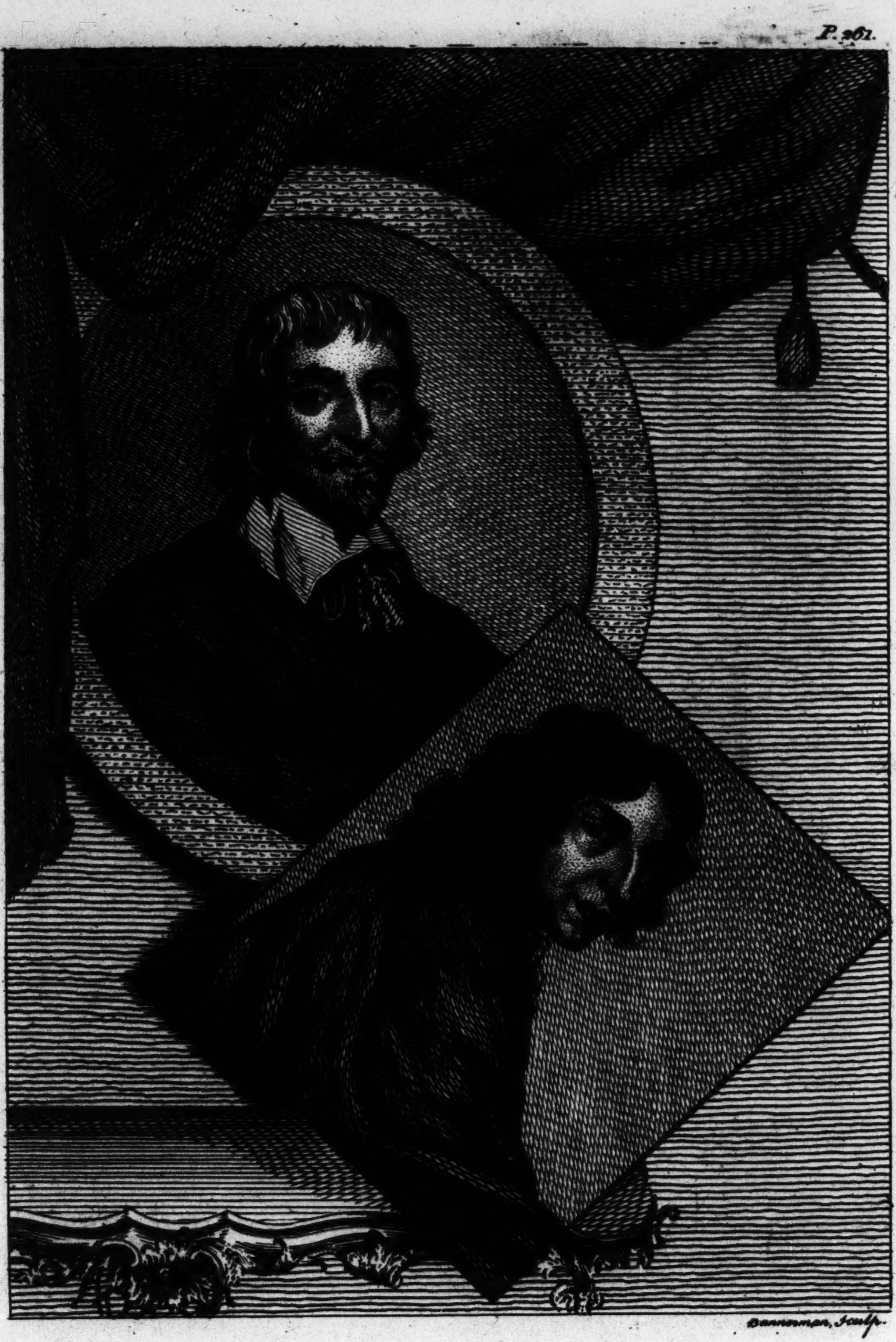
[*] At Mariette's ſale I bought for a very large price another head of the ſame lady, as a Diana, a character to which ſhe had no pretenſions. It is one of the moſt capital of all Petitot's works, and is ſurrounded by a wreath of enamelled flowers in relief, executed by Giles Legare of Chaumont in Baſſigny, who was excellent in ſuch works; and this, as Mariette ſaid, was his chef d'œuvre.

[†] This tomb of Douglas lord Belhaven is in the church of the abbey of Holyrood-houſe.

P. 261.



Bannerman, Sculp.

EDWARD PIERCE. SEN^{R} & JUN^{R}

Davers; and Hercules and Antæus for that gentleman's garden, at the rate of ſixteen pounds.

EDWARD PIERCE

father and ſon, are mentioned here together, though the father was a painter chiefly in the reign of the firſt Charles, the ſon a ſtatuary who worked moſtly under the ſecond Charles, but each may be allotted to either period. The father painted hiſtory, landſcape * and architecture; but the greater part of his works, conſiſting of altar-pieces and ceilings of churches, were deſtroyed in the fire of London. One of his ceilings was in the church of Covent-garden. For ſome time he worked under Vandyck, and ſeveral of his performances are at the duke of Rutland's at Belvoir. A book of friezework in eight leaves, etched in 1640, was I ſuppoſe by the hand of the father; as to him muſt be referred an entry in an office-book, where he is mentioned for painting and gilding frames of pictures at Somerſet-houſe at two ſhillings the foot, February 17, 1636. He alſo agrees to paint and gild the chimney-piece in the croſs-gallery there for eight pounds. Dobſon drew his picture. He died a few years after the reſtoration, and was buried at Stamford. He had three ſons, who all, ſays Graham †, became famous in their different ways. One was John Pierce, a painter; of the third, I find no account of his profeſſion; the other was Edward, the ſtatuary and architect. He made the ſtatues of ſir Thomas Greſham, of Edward III. at the Royal exchange, and of ſir William Walworth at Fiſhmonger's-hall; a marble buſt of Thomas Evans, maſter of, and a great benefactor to, the company of painters in 1687: the buſt is in their hall: a model of the head of Milton, which Vertue had; the buſt of ſir Chriſtopher Wren in the picture-gallery at Oxford, and a buſt of Cromwell ſold at an auction in 1714. He much aſſiſted ſir Chriſtopher in many of his deſigns, and built the church of St. Clement under his direction. Edward Pierce too carved the four dragons on the Monument, at fifty pounds each. The whole coſt of that column, excluſive of the dragons, and of the bas-relief which is not mentioned in the account, appears by the ſurvey of Hooke, Leybourn and others, to have amounted to 8000*l.* A rich vaſe at Hampton-court is another of the works of Pierce. He lived and died at his houſe the corner of Surrey-ſtreet in the Strand, and was buried at St. Mary's le Savoy in 1698.

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* James II. had one of his hand. See the catalogue.

† Engliſh School.

HUBERT

HUBERT LE SOEUR,

one of the few we have had that may be called a claſſic artiſt, was a Frenchman, and diſciple of John of Boulogne. He arrived at leaſt as early as 1630, and by the only * two of his works that remain, we may judge of the value of thoſe that are loſt or deſtroyed. Of the latter were a † buſt of Charles I. in braſs, with a helmet ſurmounted by a dragon à la Romaine, three feet high, on a black pedeſtal; the fountain at Somerſet-houſe, with ſeveral ſtatues; and ſix ‡ brazen ſtatues at St. James's. Of thoſe extant are, the ſtatue in braſs of William earl of Pembroke in the picture-gallery at Oxford, given by the grandfather of the preſent earl; and the noble equeſtrian figure of king Charles at Charing-croſs, in which the commanding grace of the figure and exquiſite form of the horſe are ſtriking to the moſt unpractiſed eye. This piece was caſt in 1633 in a ſpot of ground near the church of Covent-garden; and not being erected before the commencement of the civil war, it was ſold by the parliament to John Rivet a brazier, living at the Dial near Holborn-conduit, with ſtrict orders to break it in pieces. But the man produced ſome fragments of old braſs, and concealed the ſtatue and horſe under ground till the reſtoration. They had been made at the expence of the family of Howard-Arundel, who have ſtill receipts to ſhow by whom and for whom they were caſt. They were ſet up in their preſent ſituation at the expence of the crown, about 1678, by an order from the earl of Danby, afterwards duke of Leeds. The pedeſtal was made by Mr. Grinlin Gibbons. Le Soeur had a ſon Iſaac, who was buried Nov. 29, 1630, at Great St. Bartholomew's. The father lived in the cloſe.

ENOCH WYAT

carved two figures on the water-ſtairs of Somerſet-houſe, and a ſtatue of Jupiter. And he altered and covered the king's ſtatues, which during the troubles were thruſt into Whitehall-garden, and which, it ſeems, were too heatheniſhly naked to be expoſed to the inflammable eyes of that devout generation.

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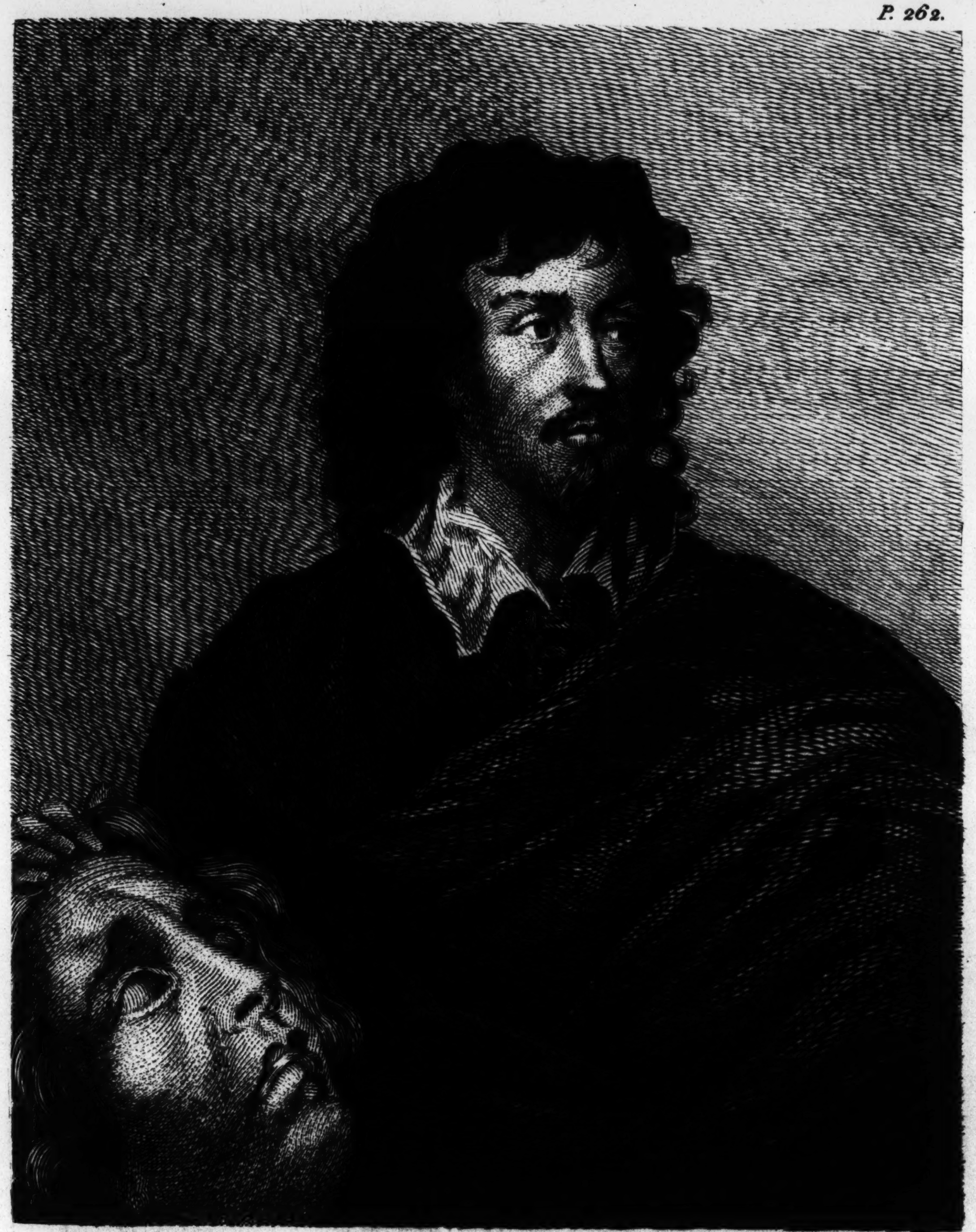
* I have been told that the monument of the ducheſs of Lenox was Le Soeur's, but I am not certain of it.

† Vanderdort's Catalogue, p. 180. I believe this very buſt is now in the collection of Mr. Hoare at Stourhead; I had not ſeen it when the firſt edition of this work was publiſhed.

‡ Peacham.

P. 262.



Bannerman, Sculp.

LA SOEUR.

ZACHARY TAYLOR

lived near Smithfield, was a ſurveyor and carver to the king, as he is called in a book belonging to the board of works in 1631. In 1637 he is mentioned for carving the frames of the pictures in the croſs-gallery at Somerſet-houſe at two ſhillings and two-pence per foot. He carved ſome things too at * Wilton. Mr. Davis of the Tennis-court at Whitehall had a good portrait of Taylor with a compaſs and ſquare in his hands.

JOHN OSBORN

was another carver of that time: lord Oxford had a large head in relievo on tortoiſe-ſhell of Frederic Henry prince of Orange; and theſe words: Joh. Oſborn, Angl. Amſtelod. fecit, 1626.

MARTIN JOHNSON

was a celebrated engraver of ſeals, and lived at the ſame time with Thomas and Abraham Simon, the medalliſts. He was a rival of the former, who uſed puncheons for his graving, which Johnſon never did, calling Simon a puncher, not a graver. Johnſon beſides painted landſcapes from nature, ſelecting the moſt beautiful views of England, which he executed, it is ſaid †, with much judgment, freedom, and warmth of colouring. His works are ſcarce. He died about the beginning of the reign of James II.

GREEN,

a ſeal-cutter, is only mentioned in a letter ‡ to the lord treaſurer from lord Strafford, who ſays he had paid him one hundred pounds for the ſeals of Ireland, but which were cut in England.

CHRISTIAN VAN VIANEN §.

As there was no art which Charles did not countenance, the chaſers and emboſſers of plate were among the number of the protected at court. The chief

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* One Bowden, a captain of the trained-bands, was another carver at Wilton, I believe, at the ſame time with Taylor.

† Engliſh School.

‡ Strafford Papers, June 9, 1633.

§ He was of Nuremberg. See Wren's Parentalia, p. 136.

was Vianen, whoſe works are greatly commended by Aſhmole *. Several pieces of plate of his deſign were at Windſor, particularly two large gilt water-pots, which coſt 235*l.* two candleſticks weighing 471 ounces; on the foot of one of them was chaſed Chriſt preaching on the mount; on the other, the parable of the loſt ſheep; and two covers for a bible and common-prayer book, weighing 233 ounces: the whole, amounting to 3580 ounces, and coſting 1564*l.* were in the year 1639, when the laſt parcels were delivered, preſented as offerings by his majeſty to the chapel of St. George. But in 1642 captain Foy broke open the treaſury, and carried away all theſe valuable curioſities, as may be ſeen more at large in Dugdale. An agreement was made with the earl-marſhal, ſir Francis Windebank, and ſir Francis Crane, for plate to be wrought for the king at twelve ſhillings per ounce, and before the month of June 1637 he had finiſhed nine pieces. Some of theſe I ſuppoſe were the above-mentioned: others were gilt; for Vianen complained that by the expence of the work, and the treble-gilding, he was a great loſer, and deſired to be conſidered. The deſigns themſelves were thought ſo admirable, as to be preſerved in the royal collection. King Charles had beſides four plates chaſed with the ſtory of Mercury and Argus †. Mr. Weſt has two oval heads, in alto relievo, ſix inches high, of Charles and his queen, with the initial letters of the workman's name, C. V. Lond. The duke of Northumberland, beſides other pieces of plate by him, has a ſalver by Van Vianen, with huntings on the border, well deſigned, but coarſely executed. That ſalver was bequeathed to Charles duke of Somerſet by the widow of earl Algernon, high admiral, whoſe ſeal, admirably cut by Simon, the duke has alſo. The earl of Exeter has a baſon and ewer (bought at the ſale of the ſame duke of Somerſet) with the name of C. Van Vianen, 1632, at bottom of the ewer. There were others of the name, I do not know how related to him. The king ‡ had the portrait of a Venetian captain, by Paul Vianen; and the offering of the wiſe men § by Octavian Vianen. There is a print of a head of Adam Van Vianen, painted by Jan. Van Aken, and etched by Paul Vianen ‖ above mentioned. Chriſtian Vianen had a very good diſciple,

FRANCIS FANELLI,

a Florentine, who chiefly practiſed caſting in metal, and, though inferior to

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[*] Order of the Garter, p. 492.

[†] Vanderdort's Catal. p. 74.

[‡] Ib. p. 137.

[§] Ib. p. 155.

[‖] Mr. Pennant mentions a piece of emboſſed plate exhibiting the reſurrection, inſcribed P. V. 1605. Perhaps the father of theſe artiſts was named Paul.

Le Soeur, was an artiſt that did credit to the king's taſte. Vanderdort mentions in the royal collection a little figure of a Cupid ſitting on a horſe running, by Fanelli, and calls him *the one-eyed Italian*. The figures of Charles I. and his queen in niches in the quadrangle of St. John's college Oxford were caſt by him, and are well deſigned. They were the gift of archbiſhop Laud, and were buried for ſecurity in the civil war. William duke of Newcaſtle was a patron of Fanelli, and bought many of his works, ſtill at Welbeck; particularly a head in braſs of prince Charles 1640; with the founder's name behind the pedeſtal, Fr. Fanellius, Florentinus, ſculptor magn. Brit. regis. And ſeveral figures in ſmall braſs; as, St. George with the dragon dead; another combating the dragon; two horſes grazing; four others in different attitudes; a Cupid and a Turk, each on horſeback, and a centaur with a woman. By the ſame hand, or Le Soeur's, are, I conclude, the three following curious buſts, in bronze: a head of Edward lord Herbert of Chirbury, the author, in the poſſeſſion of the earl of Powys; and two different of the lady Venetia Digby, wife of ſir Kenelm. Behind the beſt of them, on which the point-lace of her handkerchief is well expreſſed, is written this tender line, "Uxorem vivam amare voluptas, defunctam religio." One of theſe was probably ſaved from her monument. See before p. 221. Fanelli publiſhed two books of deſigns of architecture, fountains, vaſes, &c. One conſiſts of fourteen plates in folio, no date. The other in twenty-one leaves was publiſhed by Van Merle at Paris 1661, engraved, as Vertue thought, by Faithorne, who was about that time in France. Fanelli had a ſcholar, called John Bank, who was living in 1713.

THEODORE ROGIERS

is mentioned by Vanderdort *, as the chaſer of five ſquare plates of ſilver with poetic ſtories in the king's collection; and he made an ewer from a deſign of Rubens, mentioned in the Life of that painter. He muſt not be confounded with William Rogers an Engliſhman, who engraved the title-page to John Linſchoten's collection of voyages to the Eaſt Indies.

I ſhall now ſet down what little I have to ſay of the medalliſts of king Charles. Briot has been mentioned under the preceding reign: he and

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* Page 73, 74.

T. Simon, his diſciple, poſſeſſed the royal favour till the beginning of the troubles; when Simon falling off to the parliament *, a new medalliſt was employed on the few works executed for the king during the remainder of his life: his name was

THOMAS RAWLINS.

The firſt work by which he was known to the public was of a nature very foreign from his profeſſion; in 1640 he wrote a play called The Rebellion †, and afterwards a comedy, called Tom Eſſence ‡. He was appointed engraver to the Mint, now become ambulatory, by patent in 1648; having in the preceding year, while the king was at Oxford, ſtruck a medal on the action of Keinton-field. Under the date on the reverſe is the letter R. ſideways §. The next year he ſtruck another, after many offers of peace had been made by the king and been rejected: on the reverſe are a ſword and a branch of laurel; the legend, In utrumque paratus. The letter R. under the buſt of the king. In 1644 he made a large oval medal, ſtamped in ſilver, with the effigies of a man holding a coin in his hand, and this inſcription, Guliel. Parkhurſt eq. aurat. cuſtos camb. et monet. totius Angliæ 1623. Oxon. 1644. R ſculpſ. I take for granted this Mr. Parkhurſt had been either a patron or relation of Rawlins, or one cannot conceive why he ſhould have gone back twenty-one years to commemorate an obſcure perſon, ſo little connected with the ſingular events of the period when it was ſtruck. This medal was in the collection of ſir Hans Sloane, and is now in the Muſeum, as was, and is, an oval piece of gold of Charles II. the reverſe a ſhip; better workmanſhip than the preceding. There is but one piece more, certainly known for his, a caſt in lead, thus inſcribed, Rob. Bolles de Scampton in com. Lincol. baronet.; under the ſhoulder T. Rawlins F. 1665. There

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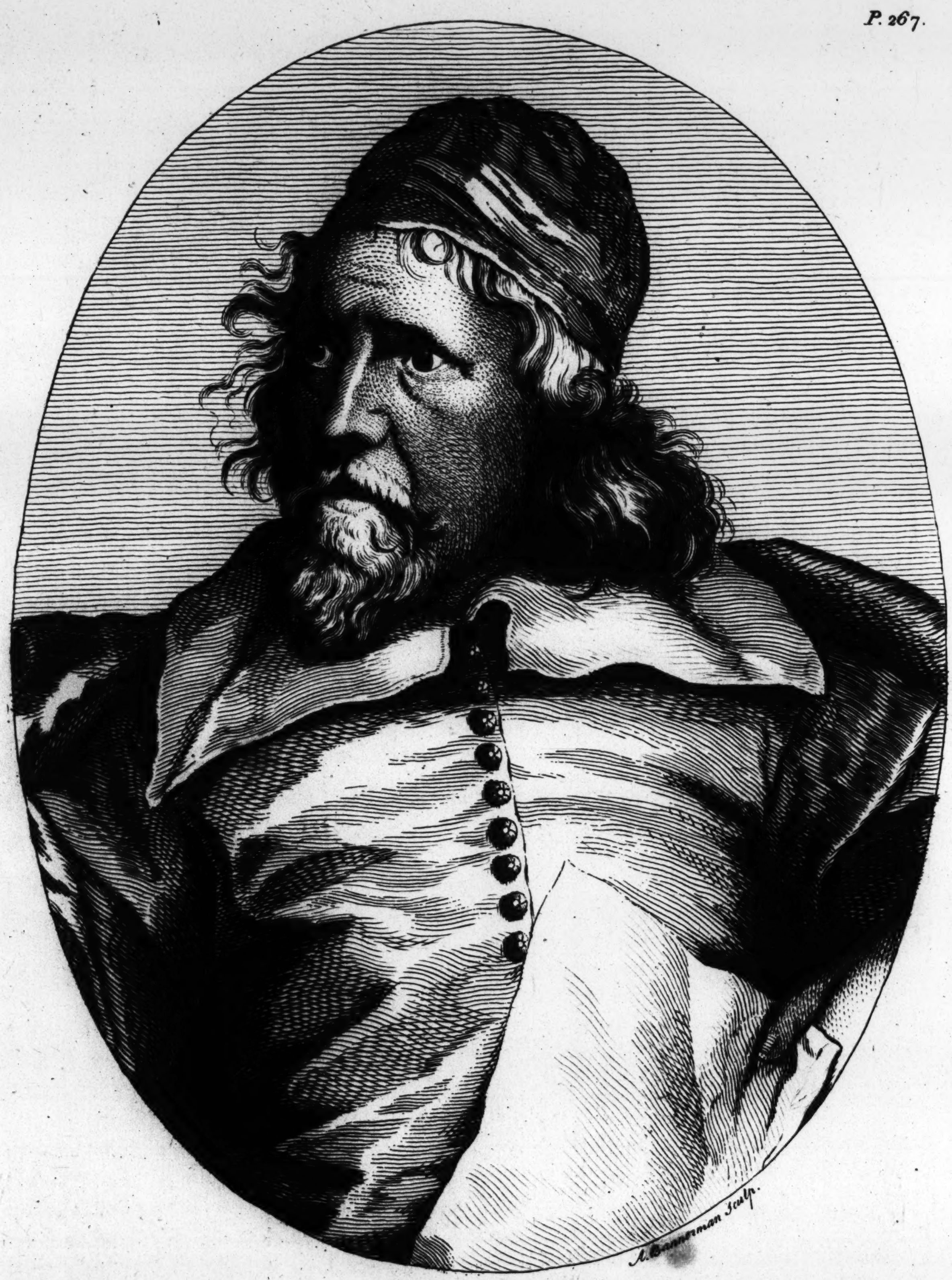
* I have already referred the reader to Vertue's account of the two Simons and their works, which he intended as a part of this hiſtory of the arts, which is too long to tranſcribe here, and which would be mangled by an abridgment. Abraham Simon, one of the brothers, a man of a very ſingular character, had fancied that the queen of Sweden was in love with him, and at laſt had an ambition of being a biſhop.

† See Langbaine, p. 117. Subjoined to a book called Goodfriday, being meditations on that day, printed in 1648, is a collection of poems called Calanthe; by T. R. who by the preſentation-book Mr. Oldys found was our Thomas Rawlins.

‡ Vide Notes to Dryden's poems publiſhed in 4 volumes 1760, p. lxxxii. vol. i.

§ Evelyn, p. iii. No. 32.

P. 267.


A. Bannerman Sculp.

INIGO JONES.

might be, and probably were, other works of his hand, to which in prudence he did not ſet his name. Such is the bold medallion of archbiſhop Laud, ſtruck in 1644. He was employed by the crown till 1670, when he died. There is a print of his wife, with this inſcription: Dorothea Narbona uxor D. Thomæ Rawlins ſupremi ſculptoris ſigilli Carol. I. et Carol. II. D. g. magn. Brit. Franc. et Hiber. regum. In Fleckno's works publiſhed in 1653 is "A poem on that excellent cymeliſt or ſculptor in gold and precious ſtones, &c. Tho. Rawlins."

JOHN VARIN OR WARIN

was an eminent medalliſt in France, but appears by ſome works to have been in England, at leaſt to have been employed by Engliſh. There are four ſuch pieces in the collection of Mr. Weſt. The firſt, a large medallion caſt, Guil. fil. Rob. Ducy mil. et baronet. ætat. ſuæ 21, 1626. Another, a caſt medal of Philip Howard S. R. E. Card. Norfolk. Endymion Porter ætat. 48, 1635. And Margareta, uxor, æt. 25, 1633. I have a good medal of cardinal Richelieu by Warin, who died in 1675, as I learn from a jetton of him by Dacier. Warin was exceedingly fond of money; and having forced his daughter, who was beautiful, to marry a rich and deformed officer of the revenue, ſhe poiſoned herſelf a few days after the wedding, ſaying, "I muſt periſh, ſince my father's avarice would have it ſo." Vide Lettres de Guy Patin; and Recreations hiſtor. vol. i. p. 75. 1768.

The laſt artiſt that I have to produce of this period, but the greateſt in his profeſſion that has appeared in theſe kingdoms, and ſo great, that in that reign of arts we ſcarce know the name of another architect, was

INIGO JONES,

who, if a table of fame like that in the Tatler were to be formed for men of real and indiſputable genius in every country, would ſave England from the diſgrace of not having her repreſentative among the arts. She adopted Holbein and Vandyck, ſhe borrowed Rubens, ſhe produced Inigo Jones. Vitruvius drew up his grammar, Palladio ſhowed him the practice, Rome diſplayed a theatre worthy of his emulation, and king Charles was ready to encourage, employ, and reward his talents. This is the hiſtory of Inigo

Jones as a genius. The particulars of his life have been often written, and therefore I ſhall run them over very briefly; adding ſome leſs known minutiæ [which, I fear, are the characteriſtics of theſe Anecdotes] and ſome catalogue of his works.

He was born about 1572, the ſon of a cloth-worker, and, by the moſt probable accounts, bound apprentice to a joiner: but even in that obſcure ſituation, the brightneſs of his capacity burſt forth ſo ſtrongly, that he was taken notice of by one of the great lords at court: ſome ſay, it was the earl of Arundel; the greater * number, that it was William earl of Pembroke; though againſt that opinion there is, at leaſt, a negative evidence, which I ſhall mention preſently. By one of theſe lords, Inigo was ſent to Italy to ſtudy landſcape-painting, to which his inclination then pointed, and for which that he had a talent, appears by a ſmall piece preſerved at Chiſwick: the colouring is very indifferent, but the trees freely and maſterly imagined. He was no ſooner at Rome, than he found himſelf in his ſphere. He felt that nature had not formed him to decorate cabinets, but deſign palaces. He dropped the pencil, and conceived Whitehall. In the ſtate of Venice he ſaw the works of Palladio, and learned how beautifully taſte may be exerted on a leſs theatre than the capital of an empire. How his abilities diſtinguiſhed themſelves in a ſpot where they certainly had no opportunity to act †, we are not told, though it would not be the leaſt curious part of his hiſtory: certain it is, that on the ſtrength of his reputation at Venice, Chriſtian IV. invited him to Denmark and appointed him his architect; but on what buildings he was employed in that country we are yet to learn. James I. found him at Copenhagen, and queen Anne took him in the quality of her architect to Scotland. He ſerved prince Henry in the ſame capacity, and the place of ſurveyor-general of the works was granted to him in reverſion. On the death of that prince, with whom at leaſt all his lamented qualities did not die, Jones travelled once more to Italy, and aſſiſted by ripeneſs of judgment perfected his taſte. To the interval between thoſe voyages I ſhould be inclined to aſſign thoſe buildings of Inigo which are leſs pure, and border too much upon that baſtard ſtyle, which one calls *king James's Gothic*.

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* Among whom is Lloyd in his Memoires, p. 577.

† Though no building at Venice is attributed to Inigo, the palace and a front of a church at Leghorn are ſaid to be deſigned by him.

Inigo's deſigns of that period are not Gothic, but have a littleneſs of parts and a weight of ornaments, with which the revival of the Grecian taſte was encumbered, and which he ſhook off in his grander deſigns. The ſurveyor's place fell, and he returned to England; and as if architecture was not all he had learned at Rome, with an air of Roman diſintereſtedneſs he gave up the profits of his office, which he found extremely in debt, and prevailed on the comptroller and paymaſter to imitate his example till the whole arrears were cleared.

In the reign of James I find a payment by a warrant from the council to Inigo Jones, Thomas Baldwin, William Portington and George Weale, officers of his majeſty's works, for certain ſcaffolds and other works by them made, by the command of the lord chamberlain, againſt the arraignment of the earl of Somerſet and the counteſs his lady. The expence was twenty pounds.

In the Fœdera * is a commiſſion to the earl of Arundel, Inigo Jones and ſeveral others, to prevent building on new foundations within two miles of London and palace of Weſtminſter.

In 1620 he was employed in a manner very unworthy of his genius. King James ſet him upon diſcovering, that is, gueſſing, who were the founders of Stone-henge. His ideas were all romanized: conſequently his partiality to his favourite people, which ought rather to have prevented him from charging them with that maſs of barbarous clumſineſs, made him conclude it a Roman temple. It is remarkable, that whoever has treated of that monument has beſtowed it on whatever claſs of antiquity he was peculiarly fond of; and there is not a heap of ſtones in theſe northern countries, from which nothing can be proved, but has been made to depoſe in favour of ſome of theſe fantaſtic hypotheſes. Where there was ſo much room for viſions, the Phœnicians could not avoid coming in for their ſhare of the foundation; and for Mr. Toland's part, he diſcovered a little ſtone-henge in Ireland, built by the druideſs Gealcopa, (who does not know the druideſs Gealcopa?) who lived at Iniſoen in the county of Donnegal †.

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* Vol. xviii. p. 97. See alſo in the Strafford papers ſome letters of Mr. Garrard, which contain an account of proceedings under that commiſſion, by virtue of which twenty newly erected houſes in Saint Martin's lane were pulled down.

† See a ſummary of this controverſy in the life of Inigo Jones in the Biographia Britannica.

In the ſame year Jones was appointed one of the commiſſioners for the repair of St. Paul's, but which was not commenced till the year 1633, when Laud, then biſhop of London, laid the firſt ſtone, and Inigo the fourth. In the reſtoration of that cathedral he made two capital faults. He firſt renewed the ſides with very bad Gothic, and then added a Roman portico, magnificent and beautiful indeed, but which had no affinity with the ancient parts that remained, and made his own Gothic appear ten times heavier. He committed the ſame error at Wincheſter, thruſting a ſcreen in the Roman or Grecian taſte into the middle of that cathedral. Jones indeed was by no means ſucceſsful when he attempted Gothic. The chapel of Lincoln's-inn has none of the characteriſtics of that architecture. The cloiſter beneath ſeems oppreſſed by the weight of the building above *.

The authors of the Life of Jones place the erection of the banqueting-houſe in the reign of king Charles; but, as I have ſhown from the accounts of Nicholas Stone, it was begun in 1619, and finiſhed in two years—a ſmall part of the pile deſigned for the palace of our kings; but ſo complete in itſelf, that it ſtands a model of the moſt pure and beautiful taſte. Several plates of the intended palace of Whitehall have been given, but, I believe, from no finiſhed deſign. The four great ſheets are evidently made up from general hints; nor could ſuch a ſource of invention and taſte, as the mind of Inigo, ever produce ſo much ſameneſs. The ſtrange kind of cherubims on the towers at the end are prepoſterous ornaments, and, whether of Inigo or not, bear no relation to the reſt. The great towers in the front are too near, and evidently borrowed from what he had ſeen in Gothic, not in Roman buildings. The circular court is a pictureſque thought, but without meaning or utility. The whole fabric however was ſo glorious an idea, that one forgets for a moment, in the regret for its not being executed, the confirmation of our liberties obtained by a melancholy ſcene that paſſed before the windows of that very banqueting-houſe.

In 1623 he was employed at Somerſet-houſe, where a chapel was to be fitted

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* In Dugdale's Origines Judiciales, p. 34, is an account of the building of that chapel from a deſign of Inigo. The firſt propoſal of building it was in 1609, but it was retarded till about 1617. The charge was eſtimated at two thouſand pounds. It was finiſhed in five years, and conſecrated on Aſcenſion-day 1623 by the biſhop of London, Dr. Donne preaching the ſermon.

fitted up for the Infanta, the intended bride of the prince *. The chapel is ſtill in being. The front to the river, part only of what was deſigned, and the water-gate, were erected afterwards on the deſigns of Inigo; as was the gate at York-ſtairs.

Upon the acceſſion of Charles he was continued in his poſts under both king and queen. His fee as ſurveyor was eight ſhillings and four-pence per day, with an allowance of forty-ſix pounds a year for houſe-rent, beſides a clerk, and incidental expences. What greater rewards he had are not upon record. Conſidering the havoc made in offices and repoſitories during the war, one is glad of being able to recover the ſmalleſt notices.

During the proſperous ſtate of the king's affairs, the pleaſures of the court were carried on with much taſte and magnificence. Poetry, painting, muſic, and architecture, were all called in to make them rational amuſements; and I have no doubt but the celebrated feſtivals of Louis XIV. were copied from the ſhows exhibited at Whitehall, in its time the moſt polite court in Europe. Ben Jonſon was the laureat; Inigo Jones, the inventor of the decorations; Laniere and Feraboſco compoſed the ſymphonies; the king, the queen, and the young nobility danced in the interludes. We have accounts of many of theſe entertainments, called maſques: they had been introduced by Anne of Denmark. I ſhall mention thoſe in which Jones was concerned.

Hymenæi, or ſolemnities of maſque and barriers, performed on the twelfth-night 1606, upon occaſion of the marriage of Robert earl of Eſſex, and the lady Frances daughter of the earl of Suffolk; at court; by Ben Jonſon. Maſter Alphonſo Feraboſco ſung; maſter Thomas Giles made and taught the dances.

Tethys's feſtival, a maſque, preſented on the creation of Henry prince of Wales, June 5, 1610. The words by S. Daniel, the ſcenery contrived and deſcribed by maſter Inigo Jones. This was called the queen's wake. Several of the lords and ladies acted in it. Daniel owns that the machinery, and

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* Sir H. Bourgchier in a letter to archbiſhop Uſher, dated July 14, 1623, ſays, "The new chapel for the Infanta goes on in building." There was another chapel erected for her at St. James's, of which don Carlos Colonna laid the firſt ſtone. Vide Ruſhworth.

contrivance and ornaments of the ſcenes made the moſt conſpicuous part of the entertainment.

February 16, 1613, a maſque at Whitehall on the nuptials of the Palſgrave and the princeſs Elizabeth, invented and faſhioned by our kingdom's moſt artfull and ingenious architect Inigo Jones; digeſted and written by the ingenious poet, George Chapman *.

Jones had dabbled in poetry himſelf: there is a copy of verſes by him prefixed to Coryat's Crudities, among many others by the wits of that age, who all affected to turn Coryat's book into ridicule, but which at leaſt is not ſo fooliſh as their verſes.

Pan's anniverſary, a maſque at court before king James I. 1625. Inventors Inigo Jones and Ben Jonſon.

Love's triumph, 1630, by the king and nobility; the ſame inventors.

Chlorida, the queen's maſque at court, 1630. The ſame.

Albion's triumph, a maſque preſented at court by the king's majeſty and his lords, on twelfth-night, 1631; by Inigo and Jonſon.

The temple of love, a maſque at Whitehall, preſented by the queen and her ladies, on Shrove-tueſday, 1634; by Inigo Jones ſurveyor, and William Davenant.

Cœlum Britannicum, a maſque at Whitehall in the banqueting-houſe on Shrove-tueſday night; the inventors, Thomas Carew, Inigo Jones.

A maſque preſented by prince Charles September 12, 1636, after the king and queen came from Oxford to Richmond.

Britannia triumphans, a maſque preſented at Whitehall by the king and his lords on twelfth-night 1637.

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* Chapman was an intimate friend of Jones, and in 1616 dedicated his tranſlation of Muſæus "To the moſt generally ingenious and learned architect of his time, Inigo Jones, eſq. ſurveyor of his majeſty's works." See Wood's Athenæ, p. 591. Jones made the monument for Chapman in the church-yard of St. Gyles.

Salmacida Spolia, a maſque preſented by the king and queen at Whitehall on Tueſday January 21, 1639. The invention, ornaments, ſcenes and apparitions, with their deſcriptions, were made by Inigo Jones, ſurveyor-general of his majeſty's works; what was ſpoken or ſung, by William Davenant, her majeſty's ſervant.

Love's miſtreſs, or the Queen's maſque, three times preſented before their majeſties at the Phœnix in Drury-lane, 1640. T. Heywood gives the higheſt commendation of Inigo's part in this performance.

Lord Burlington had a folio of the deſigns for theſe ſolemnities, by Inigo's own hand, conſiſting of habits, maſks, ſcenes, &c.

The harmony of theſe triumphs was a little interrupted by a war that broke out between the compoſers, Inigo and Ben; in which whoever was the aggreſſor, the turbulent temper of Jonſon took care to be moſt in the wrong. Nothing exceeds the groſſneſs of the language that he poured out, except the badneſs of the verſes that were the vehicle. There he fully exerted all that brutal abuſe which his cotemporaries were willing to think wit, becauſe they were afraid of it; and which only ſerves to ſhow the arrogance of the man, who preſumed to ſatirize Jones and rival Shakeſpeare. With the latter indeed he had not the ſmalleſt pretenſions to be compared, except in having ſometimes written abſolute nonſenſe. Jonſon tranſlated the ancients, Shakeſpeare transfuſed their very ſoul into his writings.

Another perſon who ſeems to have borne much reſentment to Jones was Philip earl of Pembroke *: in the Harleian library was an edition of Stone-henge which formerly belonged to that earl, and the margins of which were full of ſtrange notes written by him, not on the work, but on the author or any thing elſe. I have ſuch another common-place book, if one may call it ſo, of earl Philip, the life of ſir Thomas More. In the Stone-henge are memorandums, jokes, witticiſms and abuſe on ſeveral perſons, particularly on Cromwell and his daughters, and on Inigo, whom his lordſhip calls Iniquity Jones; and ſays, he had 16000*l*. a year for keeping the king's houſes in repair. This might be exaggerated, but a little ſupplies the want I have mentioned of any record of the rewards beſtowed on ſo great a man. It is obſervable that the earl, who does not ſpare reflections on his architect, never objects to him his having been maintained in Italy by earl William; nor does Webb in his preface to the Stone-henge, though he ſpeaks of Inigo's being in Italy, ſay a word of any patron that ſent him thither. Earl Philip's reſentment to Jones was probably occaſioned by ſome diſagreement while the latter was employed at Wilton. There he built that noble front, and a grotto at the end of the water. Wilton is one of the principal objects in a hiſtory of the arts and belles lettres. Sir Philip Sidney wrote his Arcadia there for his ſiſter; Vandyck drew many of the race, Holbein and Inigo Jones imagined the buildings, earl Thomas completed the collection of pictures and aſſembled that throng of ſtatues, and the laſt earl Henry has ſhown by a bridge deſigned by himſelf, that, had Jones never lived, Wilton might yet have been a villa worthy of ancient Rome.

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* R. Symondes calls him, the bawling coward.

The works of Inigo are not ſcarce, though ſome that bear his name were productions of his ſcholars: ſome indeed neither of the one nor the other. Albins in Eſſex I ſhould attribute to the laſt claſs, though always aſcribed to Inigo. If he had any hand in it, it muſt have been during his firſt profeſſion, and before he had ſeen any good buildings. The houſe is handſome, has large rooms and rich ceilings, but all entirely of the king James's Gothic. Piſhiobury in Hertfordſhire is ſaid to have been built by him for ſir Walter Mildmay. At Woburn is a grotto-chamber, and ſome other ſmall parts by him, as there is of his hand at Thorney-abbey, and a ſummer-houſe at lord Barrington's in Berkſhire. The middle part of each end of the quadrangle at St. John's Oxford is aſcribed to him. The ſupporters of the royal arms are ſtrangely crowded in over the niches; but I have ſeen inſtances of his overdoing ornament. Charlton-houſe in Kent is another of his ſuppoſed works; but ſome critics have thought that only the great gate at the entrance and the colonnades may be of his hand. The cabinet at Whitehall for the king's pictures was built by him, but we have no drawing of it. At St. James's he deſigned the queen's chapel. Surgeon's-hall is one of his beſt works; and of the moſt admired, the arcade of Covent-garden and the church; two ſtructures, of which I want taſte to ſee the beauties: in the arcade there is nothing remarkable; the pilaſters are as errant and homely ſtripes as any plaiſterer would make. The barn-roof over the portico of the church ſtrikes my eyes with as little idea of dignity or beauty [*] as it could do if it covered nothing but a barn. The expence of building that church was 4500*l.* Ambreſbury in Wiltſhire was deſigned by him, but executed by his ſcholar Webb, who married a couſin-german of Jones. Chevening is another houſe aſcribed to him, but doubtful; Gunnerſbury near Brentford was certainly his: the portico is too large, and engroſſes the whole front except a ſingle window at each end. The ſtair-caſe and ſalon are noble, but deſtroy the reſt of the houſe; the other chambers are ſmall, and crowded by vaſt chimney-pieces, placed with an Italian negligence in any corner of the room. Lindſey-houſe [†] in Lincoln's-inn-fields has a chaſter front, but is not better diſpoſed for the apartments. In 1618 a ſpecial commiſſion was iſſued to the lord chancellor, the earls of Worceſter, Pembroke, Arundel, and others, to plant, and reduce to uniformity Lincoln's-inn-fields [‡], as it ſhall be drawn by way of map or ground-plot, by Inigo Jones, ſurveyor general of the works. Coleſhill, in Berkſhire, the ſeat of ſir Matthew Pleydell, built in 1650, and Cobham-hall in Kent, were his. He was employed to rebuild Caſtle-Aſhby, and finiſhed one front; but the civil war interrupted his progreſs there and at Stoke-park in Northamptonſhire. Shaftſbury-houſe, now the London lying-in hoſpital, on the eaſt-ſide of Alderſgate-ſtreet, is a beautiful front: at Wing, ſeven miles from his preſent ſeat at Ethorp in Buckinghamſhire, ſir William Stanhope pulled down a houſe built by Inigo. The front to the garden of Hinton St. George in Somerſetſhire, the ſeat of earl Poulet; and the front of Brympton, formerly the manſion of ſir Philip Sydenham, were from deſigns of Jones; as Chilham-caſtle, and the tower of the church at Staines, where Inigo ſome time lived, are ſaid to be. So is a very curious work, if really by him, as I know no other performance of his in that kind, a bridge at Gwydder in Wales, on the eſtate of the duke of Ancaſter. Some alterations and additions he made at Sion. At Oatlands remains a gate of the old palace, but removed to a little diſtance, and repaired, with the addition of an inſcription, by the preſent earl of Lincoln. The Grange, the ſeat of the lord chancellor Henley in Hampſhire, is entirely of this maſter. It is not a large houſe, but by far one of the beſt proofs of his taſte. The hall, which opens to a ſmall veſtibule with a cupola, and the ſtair-caſe adjoining, are beautiful models of the pureſt and moſt claſſic antiquity. The gate of Beaufort-garden at Chelſea, deſigned by Jones, was purchaſed by lord Burlington and tranſported to Chiſwick, where in a temple are ſome wooden ſeats with lions and other animals for arms, not of his moſt delicate imagination, brought from Tart-hall. He drew a plan for a palace at Newmarket, but not that wretched hovel that ſtands there at preſent *. The laſt, and one of the moſt beautiful of his works, that I ſhall mention, is the queen's houſe at Greenwich. The firſt idea of the hoſpital is ſaid to have been taken by Webb from his papers. The reſt of his deſigns, and his ſmaller works, as chimneys and ceilings, &c. may be ſeen in the editions of Kent, Ware, Vardy, and Campbell †.

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[*] In juſtice to Inigo one muſt own, that the defect is not in the architect but in the order —— Who ever ſaw a beautiful Tuſcan building? Would the Romans have choſen that order for a temple? Mr. Onſlow, the late ſpeaker, told me an anecdote that corroborates my opinion of this building. When the earl of Bedford ſent for Inigo, he told him he wanted a chapel for the pariſhioners of Covent-garden, but added, he would not go to any conſiderable expence; in ſhort, ſaid he, I would not have it much better than a barn.—Well! then, replied Jones, you ſhall have the handſomeſt barn in England.

[†] Jones was one of the firſt that obſerved the ſame gradual diminution of pilaſters as in pillars. Lindſey-houſe owes its chief grace to this ſingularity.

[‡] That ſquare is laid out with a regard to ſo trifling a circumſtance, as to be of the exact dimenſions of one of the pyramids. This would have been admired in thoſe ages, when the keep at Kenelworth-caſtle was erected in the form of a horſe-fetter, and the Eſcurial in the ſhape of St. Laurence's gridiron.

Dr. Clarke of Oxford had Jones's Palladio with his own notes and obſervations in Italian, which the doctor bequeathed to Worceſter college. The duke of Devonſhire has another with the notes in Latin. Lord Burlington had a Vitruvius noted by him in the ſame manner. The ſame lord had his head by Dobſon. At Houghton, it is by Vandyck. Hollar engraved one of them. Villamena made a print of him while he was in Italy. Among the Strafford Papers there is a letter from lord Cottington to the lord deputy, ſending him a memorial from Inigo, relating to the procurement of marble from Ireland.

Inigo taſted early of the misfortunes of his maſter: he was not only a favourite ‡ but a Roman catholic. In 1646 he paid 545*l.* for his delinquency and

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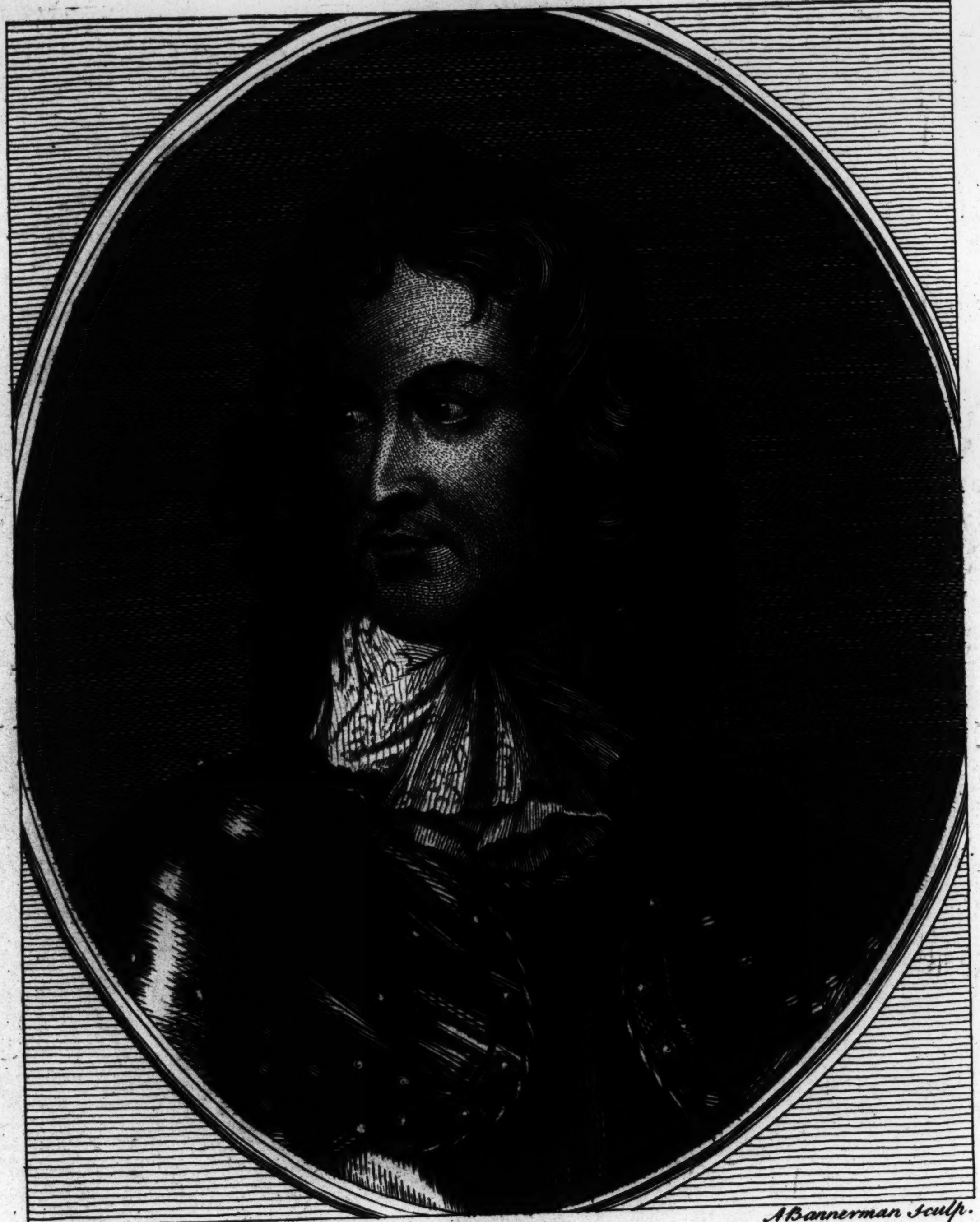
* In Haſted's Hiſtory of Kent, vol. ii. p. 783, it is ſaid that he built the front of Lee's-court and Judde-houſe, p. 797. As in the conciſe account of ſome natural curioſities in the environs of Malham Craven, 1786, appendix, p. 5, Storyhurſt, the ſeat of Thomas Weld, eſq. is ſaid to have been deſigned by Inigo for ſir Nicholas Sherborne.

† In Hutchins's Hiſtory of Dorſetſhire, vol. ii. p. 461, there is a plate of a handſome gateway at Clifton Maubank, which is aſcribed to Inigo, and, I believe, juſtly. There is ſimplicity and proportion, niches with ſhells, and a Grecian entablature, though mixed with many traces of the bad ſtyle that preceded him. He ſeems to have enticed the age by degrees into true taſte.

‡ In Vanderdort's Catalogue is mention of a picture of Stenwyck bought by Inigo for the king, p. 15, and of a waxen picture of Henry VIII. and a drawing of prince Henry preſented by him, p. 75.



A Bannerman sculp.

Major General. Lambert.

and ſequeſtration. Whether it was before or after this fine I know not, that he and Stone buried their joint ſtock of ready money in Scotland-yard; but an order being publiſhed to encourage the informers of ſuch concealments, and four perſons being privy to the ſpot where the money was hid, it was taken up and reburied in Lambeth-marſh.

Grief, misfortunes, and age, terminated his life. He died at Somerſet-houſe July 21, 1651, and on the 26th of the ſame month was buried in the church of St. Bennet's Paul's-wharf, where a monument * erected to his memory was deſtroyed in the fire of London.

I here conclude this long chapter on the reign of king Charles. The admirers of that prince will not think, I hope, that I have ſtinted them in anecdotes of their favourite monarch.

The next ſcarce deſerves the name of a chapter; it contains the few names we find of

CHAP. XI.

Artiſts during the INTERREGNUM.

OF theſe the firſt in rank, if not in merit, was

GENERAL LAMBERT,

who, we are told by the author of the Engliſh School, was a great encourager of painting and a good performer in flowers: ſome of his works were at the duke of Leeds's at Wimbleton; and it was ſuppoſed that he received inſtructions from Baptiſt Gaſpars, whom he retained in his ſervice. The general's ſon John Lambert painted portraits. There is a medal of the general by Simon.

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* The arms on the frame of his picture, when bought by ſir Robert Walpole, were, per bend ſiniſter ermine and ermine, a lion rampant, or, within a border engrailed of the ſame.

ROBERT WALKER,

a portrait-painter, cotemporary with Vandyck, but moſt remarkable for being the principal painter employed by Cromwell *, whoſe picture he drew more than once. One of thoſe portraits repreſented him with a gold chain about his neck, to which was appendent a gold medal with three crowns, the arms of Sweden, and a pearl; ſent to him by Chriſtina in return for his picture by Cooper, on which Milton wrote a Latin epigram. This head by Walker is in the poſſeſſion of lord Mountford at Horſeth in Cambridgeſhire, and was given to the late lord by Mr. commiſſary Greaves, who found it in an inn in that county †. Another piece contained Cromwell and Lambert together: this was in lord Bradford's collection. A third was purchaſed for the Great Duke, whoſe agent having orders to procure one, and meeting with this in the hands of a female relation of the protector, offered to purchaſe it; but being refuſed, and continuing his ſolicitation, to put him off, ſhe aſked 500*l.*—and was paid it. It was on one of theſe portraits that Elſum wrote his epigram, which is no better than the reſt,

By lines o' th' face and language of the eye,
We find him thoughtful, reſolute and ſly.

From one of R. Symondes's pocket-books, in which he has ſet down many directions in painting that had been communicated to him by various artiſts, he mentions ſome from Walker, and ſays, the latter received ten pounds for the portrait of Mr. Thomas Knight's wife to the knees; that ſhe ſat thrice to him, four or five hours at a time. That for two half lengths of philoſophers, which he drew from poor old men, he had ten pounds each in 1652; that he paid twenty-five pounds for the Venus putting on her ſmock (by Titian) which was the king's, and valued it at ſixty pounds, as he was told by Mrs. Boardman, who copied it; a paintreſs of whom I find no other mention ‡; and that walker copied Titian's famous Venus, which was purchaſed by the

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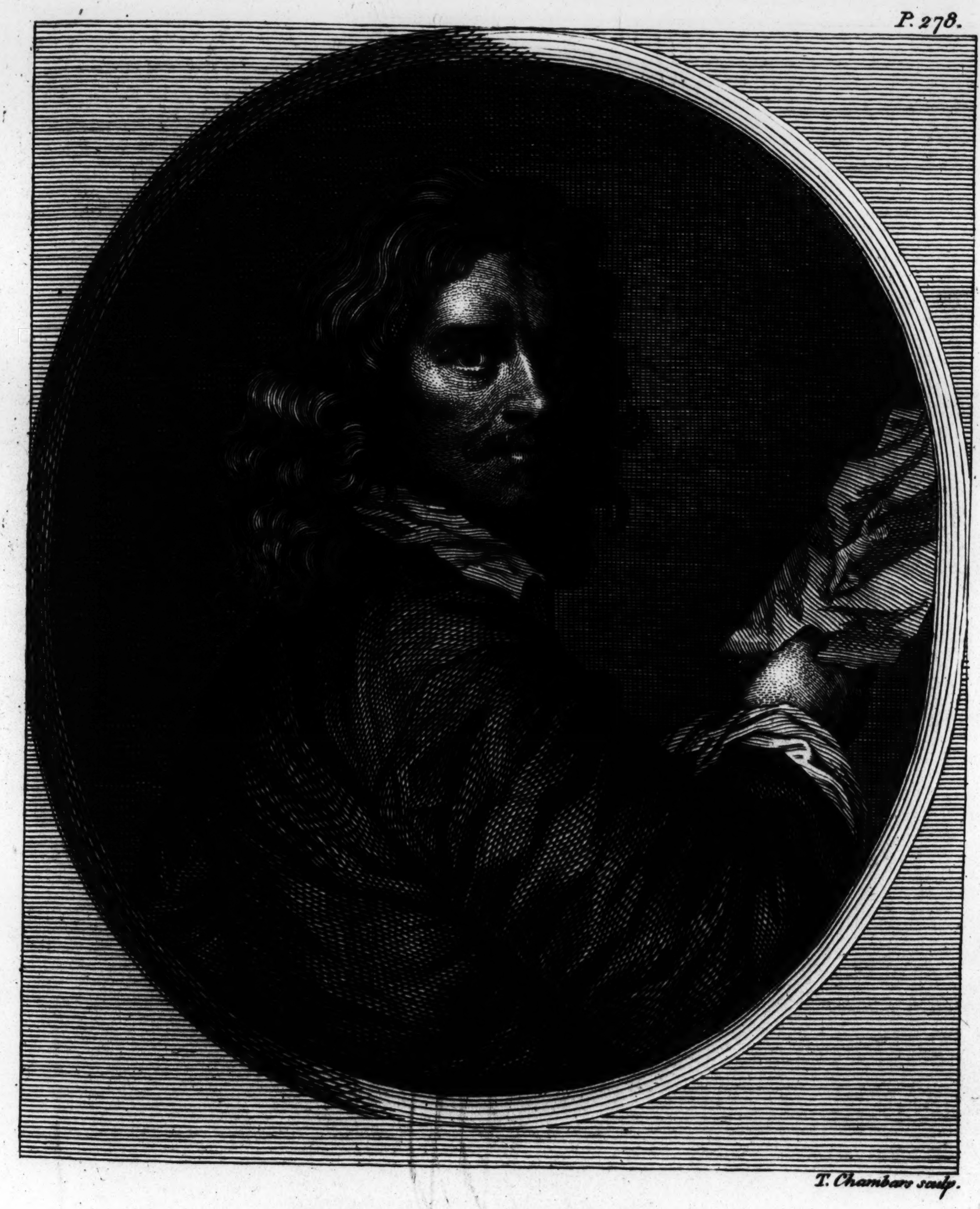
* There is a capital half length of general Moncke at the counteſs of Montrath's, Twickenham-park. I do not know the painter, but probably it was Walker.

† Another is at the earl of Eſſex's at Caſhiobury.

‡ He names too Loveday and Wray, equally unknown.



T. Chambars sculp.

ROBERT WALKER.

Spaniſh embaſſador, and for which the king had been offered 2500*l.* He adds, Walker cries up De Critz for the beſt painter in London.

Walker had for ſome time an apartment in Arundel-houſe, and died a little before the reſtoration: his own portrait * is at Leiceſter-houſe, and in the picture-gallery at Oxford. Mr. Onſlow has a fine whole length, ſitting in a chair, of Keble keeper of the great ſeal in 1650 by this painter.

EDWARD MASCALL

drew another portrait of Cromwell, which the duke of Chandos bought of one Clark, then of the age of 106, but hearty and ſtrong, who had been ſummoned to London on a cauſe of lord Coningſby. This man had formerly been ſervant of Maſcall, and had married his widow, and was at that time poſſeſſed of 300*l.* a year at Trewellin in Herefordſhire. He had ſeveral pictures painted by Maſcall. Of the latter there is an indifferent print, inſcribed, Effigies Edwardi Maſcall, pictoris, ſculpta ab exemplari propriâ manu depicto. James Gammon ſculpſit.

——— HEYWOOD.

Of this perſon I find no mention but that in 1650 he drew the portrait of general Fairfax, which was in the poſſeſſion of Mr. Brian Fairfax. A draught from this by one James Hulet was produced to the ſociety of antiquaries by Mr. Peck in 1739.

PETER BLONDEAU AND THOMAS VIOLET

were employed by the commonwealth to coin their money, of whom and their conteſts ſee Vertue's account in his hiſtory of the works of Thomas Simon, p. 17. Blondeau, after the reſtoration, November 3, 1662, received letters of denization, and a grant for being engineer of the mint in the tower of London, and for uſing his new invention for coining gold and ſilver with the mill and preſs; with the fee of 100*l.* per annum.

FRANCIS CARTER

was chief clerk of the works under Inigo Jones: there is an entry in an office-book of a payment to him of 66*l.* -- 13*s.* -- 4*d.* He lived in Covent-garden, and during the commonwealth was a juſtice of peace, and made ſurveyor of the works, in which poſt he was continued by Oliver. He died ſoon after the reſtoration.

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* There is a good print of Walker, holding a drawing, by Lombart.

At the protector's funeral among others walked the following perſons, his officers:

The maſter carpenter,
Mr. Davenport, maſter joyner,
Mr. Kingwood, maſter carver,
Mr. Philips, maſter maſon,
Mr. Thomas Simon, chief graver of the mint.

CHAP. XII.

Painters in the Reign of CHARLES II.

THE arts were in a manner expelled with the royal family from Britain. The anecdotes of a civil war are the hiſtory of deſtruction. In all ages the mob have vented their hatred to tyrants on the pomp of tyranny. The magnificence the people have envied, they grow to deteſt, and, miſtaking conſequences for cauſes, the firſt objects of their fury are the palaces of their maſters. If religion is thrown into the quarrel, the moſt innocent arts are catalogued with ſins. This was the caſe in the conteſts between Charles and his parliament. As he had blended affection to the ſciences with a luſt of power, nonſenſe and ignorance were adopted into the liberties of the ſubject. Painting became idolatry; monuments were deemed carnal pride, and a venerable cathedral ſeemed equally contradictory to Magna Charta and the Bible. Learning and wit were conſtrued to be ſo heathen, that one would have thought the Holy Ghoſt could endure nothing above a pun. What the fury of Henry VIII. had ſpared, was condemned by the puritans: ruin was their harveſt, and they gleaned after the reformers. Had they countenanced any of the ſofter arts, what could thoſe arts have repreſented?

How picturesque was the figure of an Anabaptiſt! But ſectaries have no oſtenſible enjoyments; their pleaſures are private, comfortable and groſs. The arts that civilize ſociety are not calculated for men who mean to riſe on the ruins of eſtabliſhed order. Jargon and auſterities are the weapons that beſt ſerve the purpoſes of hereſiarchs and innovators. The ſciences have been excommunicated from the Gnoſtics to Mr. Whitfield.

The reſtoration of royalty brought back the arts, not taſte. Charles II. had a turn to mechanics, none to the politer ſciences. He had learned * to draw in his youth; in the imperial library at Vienna is a view of the iſle of Jerſey, deſigned by him; but he was too indolent even to amuſe himſelf. He introduced the faſhions of the court of France, without its elegance. He had ſeen Louis XIV. countenance Corneille, Moliere, Boileau, Le Sueur, who forming themſelves on the models of the ancients, ſeemed by the purity of their writings to have ſtudied only in † Sparta. Charles found as much genius at home; but how licentious, how indelicate was the ſtyle he permitted or demanded! Dryden's tragedies are a compound of bombaſt and heroic obſcenity encloſed in the moſt beautiful numbers. If Wycherley had nature, it is nature ſtark naked. The painters of that time veiled it but little more; ſir Peter Lely ſcarce ſaves appearances but by a bit of fringe or embroidery. His nymphs, generally repoſed on the turf, are too wanton and too magnificent to be taken for any thing but maids of honour. Yet fantaſtic as his compoſitions ſeem, they were pretty much in the dreſs of the times, as is evident by a puritan tract publiſhed in 1678, and entitled, "Juſt and reaſonable reprehenſions of naked breaſts and ſhoulders." The court had gone a good way beyond the faſhion of the preceding reign, when the gallantry in vogue was to wear a lock of ſome favourite object; and yet Prynne had thought that mode ſo damnable, that he publiſhed an abſurd piece againſt it, called, The unlovelineſs of lovelocks ‡.

The

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* See Ch. X. art. DAVID BECK.

† It has been objected by ſome perſons, that the expreſſion of *ſtudying in Sparta* is improper, as the Spartans were an illiterate people and produced no authors:—a criticiſm I think very ill-founded. The purity of the French writers, not their learning, is the object of the text. Many men travelled to Lacedæmon to ſtudy the laws and inſtitutions of Lycurgus. Men viſit all countries, under the pretence at leaſt of ſtudying the reſpective manners: nor have I ever heard before that the term *ſtudying* was reſtricted to mere reading. When I ſay an author wrote as chaſtely as if he had ſtudied only in Sparta, is it not evident that I meaned his morals, not his information, were formed on the pureſt models?

‡ At the ſale of the late lady Worſeley, was

The ſectaries, in oppoſition to the king, had run into the extreme againſt politeneſs: the new court, to indemnify themſelves and mark averſion to their rigid adverſaries, took the other extreme. Elegance and delicacy were the point from which both ſides ſtarted different ways; and taſte was as little ſought by the men of wit, as by thoſe who called themſelves the men of God. The latter thought that to demoliſh was to reform; the others, that ridicule was the only rational corrective: and thus, while one party deſtroyed all order, and the other gave a looſe to diſorder, no wonder the age produced ſcarce any work of art that was worthy of being preſerved by poſterity. Yet in a hiſtory of the arts, as in other hiſtories, the times of confuſion and barbariſm muſt have their place, to preſerve the connection, and to aſcertain the ebb and flow of genius. One likes to ſee through what clouds broke forth the age of Auguſtus. The pages that follow will preſent the reader with few memorable names; the number muſt atone for merit, if that can be thought any atonement. The firſt * perſon who made any figure, and who was properly a remnant of a better age, was

ISAAC FULLER.

Of his family, or maſters, I find no account, except that he ſtudied many years in France under Perrier, who engraved the antique ſtatues. Graham ſays "he wanted the regular improvements of travel to conſider the antiques, and underſtood the anatomic part of painting, perhaps equal to Michael Angelo; following it ſo cloſe, that he was very apt to make the muſcelling too ſtrong and prominent." But this writer was not aware, that the very fault he objects to Fuller did not proceed from not having ſeen the antiques, but from having ſeen them too partially; and that he was only to be compared to Michael Angelo from a ſimilitude of errors, flowing from a ſimilitude of

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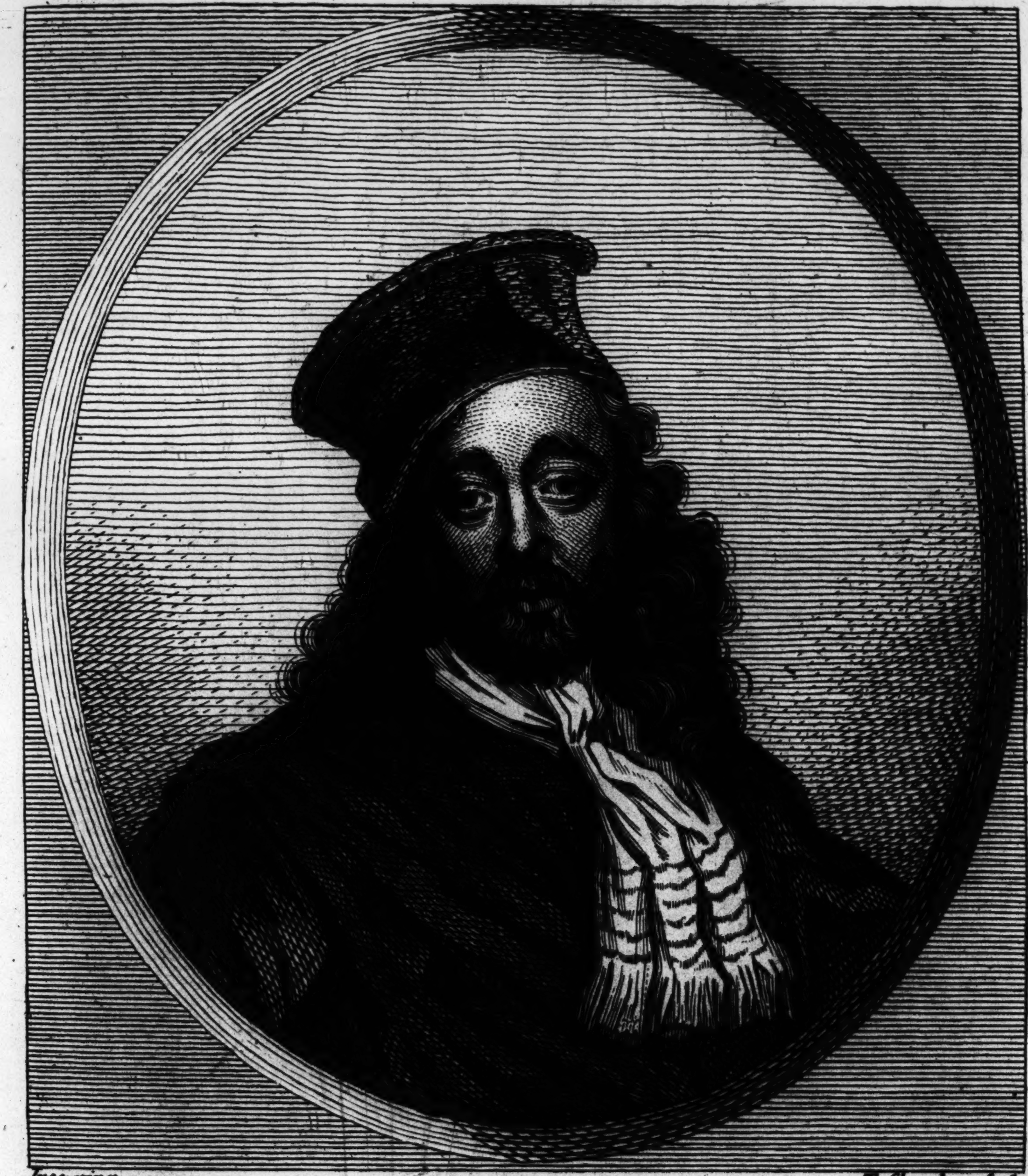
the portrait of the ducheſs of Somerſet, daughter of Robert earl of Eſſex, [Q. Elizabeth's favourite] with a lock of her father's hair hanging on her neck; and the lock itſelf was in the ſame auction.

[*] Vertue was told by old Mr. Laroon, who ſaw him in Yorkſhire, that the celebrated Rembrandt was in England in 1661, and lived 16 or 18 months at Hull, where he drew ſeveral gentlemen and ſeafaring perſons. Mr. Dahl had one of thoſe pictures. There are two fine whole lengths at Yarmouth, which might be done at the ſame time. As there is no other evidence of Rembrandt being in England, it was not neceſſary to make a ſeparate article for him, eſpecially at a time when he is ſo well known, and his works in ſuch repute, that his ſcratches, with the difference only of a black horſe or a white one, ſell for thirty guineas.

P. 282.



Ipse pinx. *T. Chambars ſculp.*

ISAAC FULLER.

ſtudy. Each caught the robuſt ſtyle from ancient ſtatuary, without attaining its graces. If Graham had avoided hyperbole, he had not fallen into a blunder. In his hiſtoric compoſitions Fuller is a wretched painter: his colouring was raw and unnatural, and not compenſated by diſpoſition or invention. In portraits his pencil was bold, ſtrong, and maſterly: men who ſhine in the latter, and miſcarry in the former, want imagination. They ſucceed only in what they ſee. Liotard is a living inſtance of this ſterility. He cannot paint a blue ribband if a lady is dreſſed in purple knots. If he had been in the priſon at the death of Socrates, and the paſſions were as permanent as the perſons on whom they act, he might have made a finer picture than Nicolò Pouſſin.

Graham ſpeaks of Fuller as extravagant and burleſque in his manners, and ſays, that they influenced the ſtyle of his works*. The former character ſeems more true than the latter. I have a picture of Ogleby by him, in which he certainly has not debaſed his ſubject, but has made Ogleby appear a moonſtruck bard, inſtead of a contemptible one. The compoſition has more of Salvator than of Brauwer. His own portrait † in the gallery at Oxford is capricious, but touched with great force and character. His altar-pieces at ‡ Magdalen and All-ſouls colleges in Oxford are deſpicable. At Wadham college is an altar-cloth in a ſingular manner, and of merit: it is juſt bruſhed over for the lights and ſhades, and the colours melted in with a hot iron. He painted too the inſide of St. Mary Abchurch in Canon-ſtreet.

While Fuller was at Oxford he drew ſeveral portraits, and copied Dobſon's decollation of St. John, but varying the faces from real perſons. For Herodias, who held the charger, he painted his own miſtreſs; her mother for the old woman receiving the head in a bag; and the ruffian, who cut it off, was a noted bruiſer of that age. There was beſides a little boy with a torch, which illuminated the whole picture. Fuller received 60 pieces for it. In king James's catalogue is mentioned a picture by him, repreſenting Fame and Ho-

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* Elſum, in an epigram that is not one of his worſt, agrees with this opinion:

On a drunken ſot.

His head does on his ſhoulder lean;
His eyes are ſunk, and hardly ſeen:
Who ſees this ſot in his own colour
Is apt to ſay, 'Twas done by Fuller.

† It is much damaged, and was given to the Univerſity by doctor Clarke.

‡ Mr. Addiſon wrote a Latin poem in praiſe of it.

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nour treading down Envy. Colonel Seymour * had a head of Pierce, the carver, by Fuller. He was much employed to paint the great taverns † in London; particularly the Mitre in Fenchurch-ſtreet, where he adorned all the ſides of a great room in pannels, as was then the faſhion. The figures were as large as life; a Venus, Satyr, and ſleeping Cupid; a boy riding a goat and another fallen down, over the chimney: this was the beſt part of the performance, ſays Vertue: Saturn devouring a child, Mercury, Minerva, Diana, Apollo; and Bacchus, Venus, and Ceres embracing; a young Silenus fallen down, and holding a goblet, into which a boy was pouring wine; the Seaſons between the windows, and on the ceiling two angels ſupporting a mitre, in a large circle: this part was very bad, and the colouring of the Saturn too raw, and his figure too muſcular. He painted five very large pictures, the hiſtory of the king's eſcape after the battle of Worceſter: they coſt a great ſum, but were little eſteemed.

Vertue had ſeen two books with etchings by Fuller; the firſt, Cæſar Ripa's Emblems; ſome of the plates by Fuller, others by Henry Cooke and Tempeſta. The ſecond was called, Libro da Diſegnare: 8 or 10 of the plates by our painter.

He died in Bloomſbury-ſquare, July 17, 1672, and left a ſon, an ingenious but idle man, according to Vertue, chiefly employed in coach-painting. He led a diſſolute life, and died young.

Fuller had one ſcholar, Charles Woodfield; who entered under him at Oxford, and ſerved ſeven years. He generally painted views, buildings, monuments, and antiquities; but, being as idle as his maſter's ſon, often wanted neceſſaries. He died ſuddenly in his chair in the year 1724, at the age of 75.

CORNELIUS BOLL,

a painter of whom I find no particulars, but that he made views of London before the fire; which proves that he was here early in this reign, if not in the laſt: theſe views were at Sutton-place in Surrey, and repreſented Arundel-

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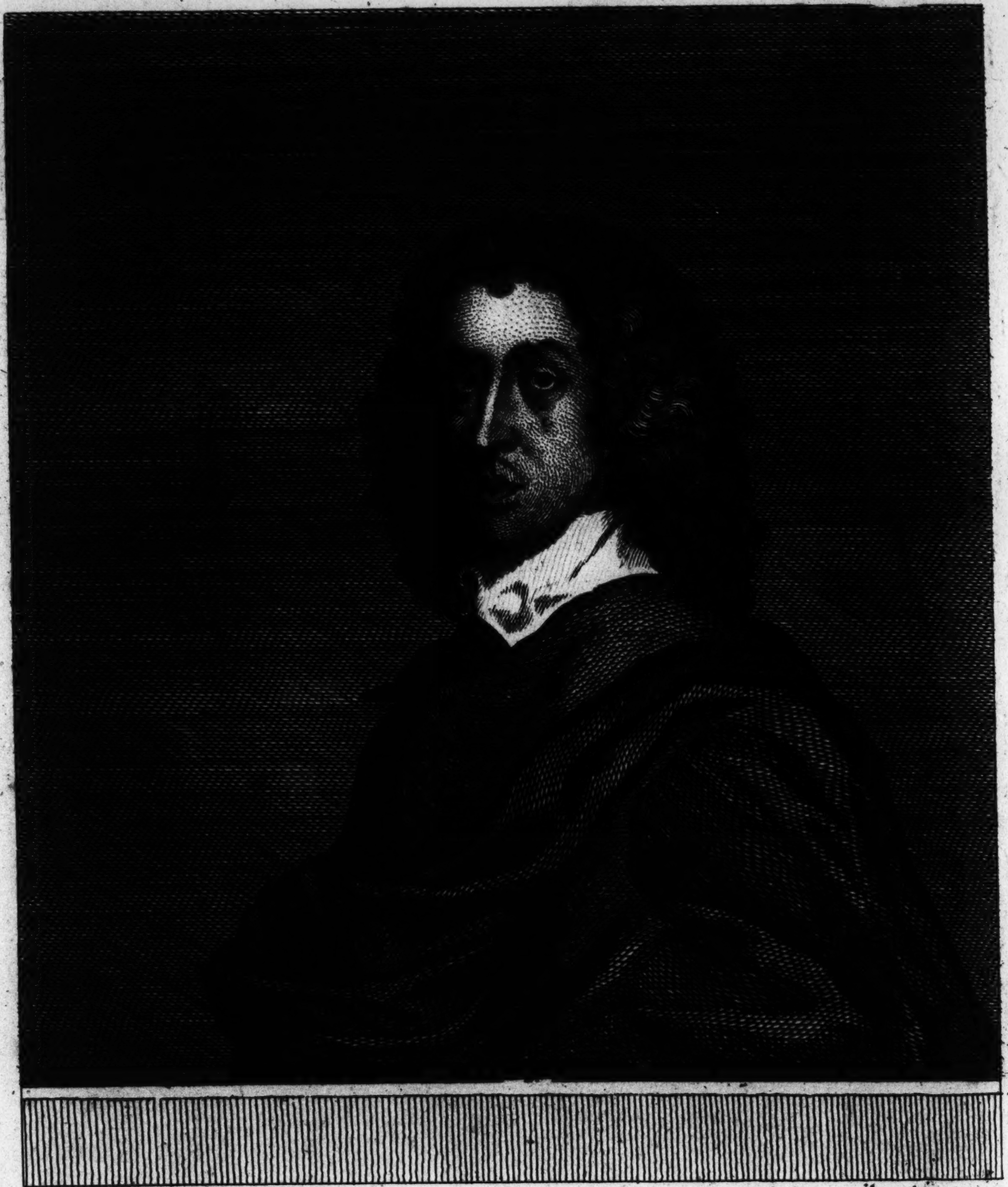
* Vertue bought it, and from his ſale I purchaſed it.

† Sir P. Lely ſeeing a portrait of Norris, the king's frame-maker, an old grey-headed man, finely painted by Fuller, lamented that ſuch a genius ſhould drown his talents in wine.

houſe,



A Bannerman sculp. ipse pinx.

ROBERT STREATER.

houſe, Somerſet-houſe and the Tower. Vertue, who ſaw them, ſays, they were in a good free taſte.

JOHN FREEMAN,

an hiſtoric painter, was a rival of Fuller; which ſeems to have been his greateſt glory. He was thought to have been poiſoned in the Weſt Indies, but however died in England, after having been employed in painting ſcenes for the theatre in Covent-garden *.

REMÉE or REMIGIUS VAN LEMPUT

was born at Antwerp, and arrived at ſome excellence by copying the works of Vandyck: he imitated too with ſucceſs the Flemiſh maſters, as Stone did the Italians: and for the works of Lely, Remée told that maſter that he could copy them better than ſir Peter could himſelf. I have already mentioned his ſmall picture from Holbein, of the two Henrys and their queens, and that his purchaſe in king Charles's ſale of the king on horſeback was taken from him by a ſuit at law, after he had demanded 1500 guineas for it at Antwerp and been bidden 1000. The earl of Pomfret at Eaſton had a copy of Raphael's Galatea by him; and at Penſhurſt is a ſmall whole length of Francis earl of Bedford, æt. 48, 1636, from Vandyck. Mr. Stephens, hiſtoriographer to the king, had ſome portraits of his family painted by Remée. The latter had a well-choſen collection of prints and drawings †. He died in November 1675, and was buried in the church-yard of Covent-garden, as his ſon Charles had been in 1651. His daughter was a paintreſs, and married to Thomas, brother of

ROBERT STREATER,

who was appointed ſerjeant-painter at the reſtoration. He was the ſon of a painter, and born in Covent-garden, 1624, and ſtudied under Du Moulin. Streater did not confine himſelf to any branch of his art, but ſucceeded beſt in architecture, perſpective, landſcape and ſtill life. Graham calls him the greateſt and moſt univerſal painter that ever England bred—but with about as much judgment, as where he ſays that Streater's being a good hiſtorian contributed not a little to his perfection in that way of painting. He might as well ſay that reading The rape of the lock would make one a good hair-cutter. I

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* Graham, p. 419.

† Graham, p. 458.

ſhould rely more on Sanderſon, who, ſpeaking of landſcape, ſays, "Of our own nation I know none more excellent but Streater, who indeed is a compleat maſter therein, as alſo in other arts of etching [*], graving, and his work of architecture and perſpective; not a line but is true to the rules of art and ſymmetry [†]." And again, comparing our own countrymen with foreigners, in different branches, he adds, "Streater in all paintings [‡]." But from the few works that I have ſeen of his hand, I can by no means ſubſcribe to theſe encomiums: the theatre at Oxford, his principal performance, is a very mean one; yet Streater was as much commended for it, as by the authors I have mentioned for his works in general. One Robert Whitehall [§], a poetaſter of that age, wrote a poem called Urania, or a deſcription of the painting at the top of the theatre at Oxford, which concluded with theſe lines:

That future ages muſt confeſs they owe
To Streater more than Michael Angelo.

At Oxford Streater painted too the chapel at All-ſouls, except the Reſurrection, which is the work of ſir James Thornhill. Vertue ſaw a picture, which he commends, of a Dr. Prujean [||], in his gown and long hair, one hand on a death's head, and the other on ſome books, with this inſcription, Amicitiæ ergo pinxit Rob. Streater: and in the poſſeſſion of a captain Streater, the portrait of Robert by himſelf; of his brother Thomas by Lankrink; and of Thomas's wife, the daughter of Remée, by herſelf. Vertue had alſo ſeen two letters, directed to ſerjeant Streater at his houſe in Long-acre; the firſt from the earl of Cheſterfield [¶] dated June 13, 1678, mentioning a picture of Mutius Scævola, for which he had paid him *20l.* and offering him 160*l.* if he would paint ſix ſmall pictures with figures. His lordſhip commends too the ſtory of Rinaldo, bought of Streater, but wiſhes the idea of the hero had been taken from the duke of Monmouth, or ſome very handſome man. The other

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[*] He engraved a plate of the battle of Naſeby. The plates for ſir Robert Stapleton's Juvenal were deſigned by Streater, Barlow and Danckers.

[†] Graphice, p. 19.

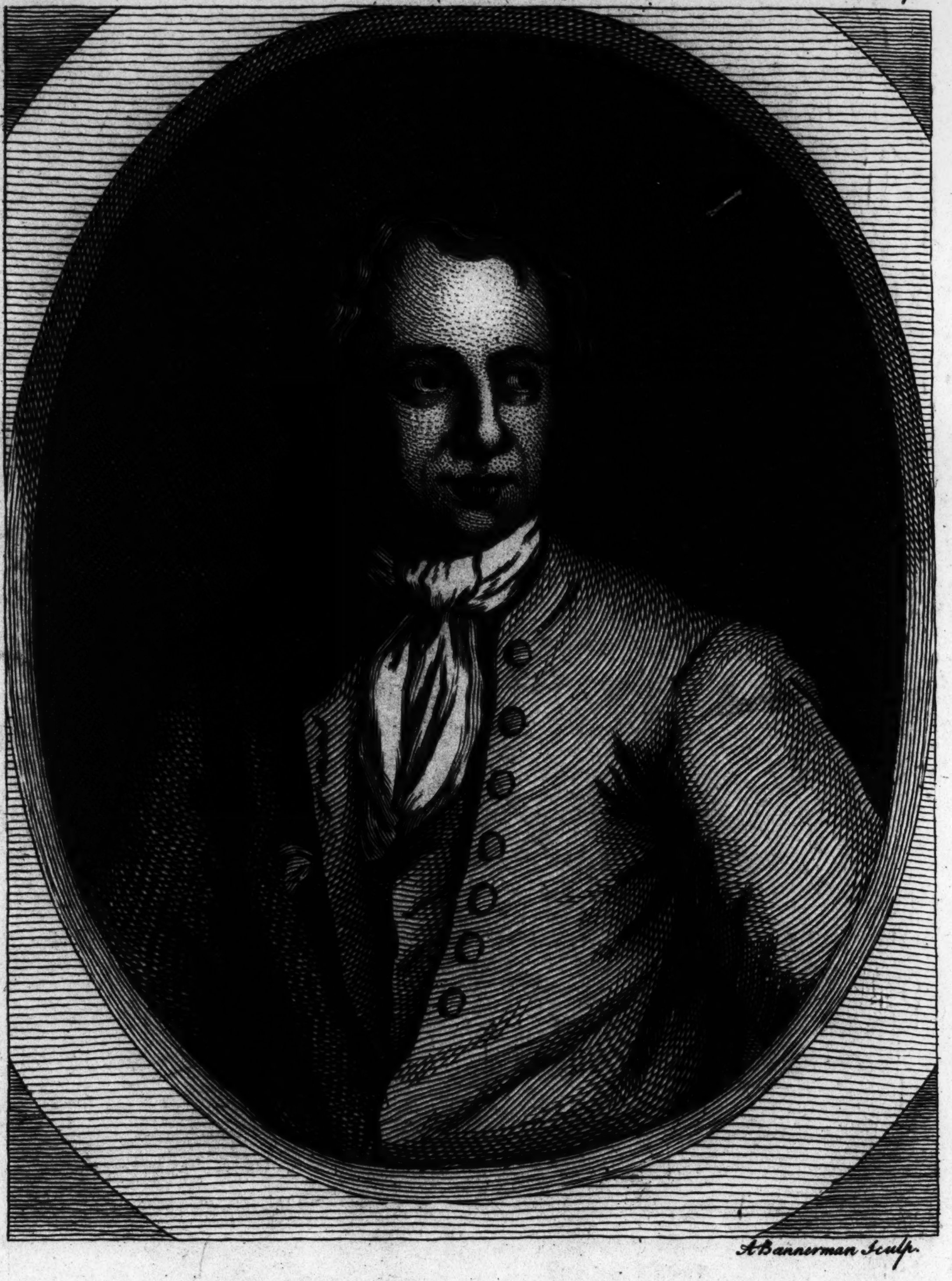
[‡] Ibid. 20.

[§] Vide Wood's Athenæ, vol. ii. p. 786. A deſcription in proſe of that painting is in the New Oxford Guide.

[||] Vertue met with a print, Opinion ſitting in a tree, thus inſcribed, Viro clariſſ. dno. Franciſco Prujeano, medico, omnium bonarum artium et elegantiarum ſautori et admiratori ſummo. D. D. D. H. Peacham.

[¶] This was earl Philip, mentioned in the Memoires de Grammont. He was very handſome, and had remarkably fine hair. Lord Harrington has a good head of him by ſir Peter Lely, in which theſe circumſtances are obſerved.

P. 287.



A Bannerman Sculp.

VAN-SON.

letter was from the * earl of Briſtol at Wimbledon, about ſome paintings to be done for him.

Other works of Streater were †, ceilings at Whitehall; the war of the giants at ſir Robert Clayton's; Moſes and Aaron, at St. Michael's Cornhill; and all the ſcenes at the old play-houſe. He died in 1680, at the age of 56, not long after being cut for the ſtone, though Charles II. had ſo much kindneſs for him as to ſend for a ſurgeon from Paris to perform the operation. He had a good collection of Italian books, prints, drawings and pictures, which, on the death of his ſon in 1711, were ſold by auction. Among them were the following by Streater himſelf, which at leaſt ſhow the univerſality of his talent: Lacy the player; a hen and chickens; two heads; an eagle; a landſcape and flowers; a large pattern of the king's arms; Iſaac and Rebecca; fruit-pieces; Abraham and Iſaac; the nativity; Jacob's viſion; Mary Magdalen; building and figures; two dogs. They ſold, ſays Vertue, for no great price; ſome for five pounds, ſome for ten.

HENRY ANDERTON‡

was diſciple of Streater, whoſe manner he followed in landſcape and ſtill-life. Afterwards he travelled to Italy, and at his return took to portrait-painting; and having drawn the famous Mrs. Stuart, ducheſs of Richmond, he was employed by the king and court, and even interfered with the buſineſs of ſir Peter Lely. Anderton died ſoon after the year 1665.

FRANCIS VANSON; OR VANZOON,

was born at Antwerp, and learned of his father, a flower painter; but he came early into England, and, marrying Streater's niece, ſucceeded to much of her uncle's buſineſs. Vertue and Graham commend the freedom of his pencil, but his ſubjects were ill-choſen. He painted ſtill-life, oranges and lemons, plate, damaſk curtains, cloths of gold, and that medley of familiar objects that

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* The famous George lord Digby. There is at Althorp a ſuit of arras with his arms, which he gave to his daughter the counteſs of Sunderland, whom I mention to rectify a common blunder: it is the portrait of this lady, Anne Digby, who had light hair and a large ſquare face, that is among the beauties at Windſor, and not her mother-in-law Sachariſſa, who had a round face and dark hair, and who probably was no beauty in the reign of Charles II.

† Graham, 465. James II. had ſeven of his hand. Vide his catalogue.

‡ Vide Graham.

ſtrike the ignorant vulgar. In Streater's ſale, mentioned above, were near thirty of Vanſon's pieces, which ſold well: among others, was the crown of England, and birds in water-colours. Vanſon's patron was the * earl of Radnor, who at his houſe in St. James's-ſquare had near eighteen or twenty of his works, over doors and chimneys, &c.: there was one large piece, loaded with fruit, flowers, and dead game by him, and his own portrait in it, painted by Laguerre, with a hawk on his fiſt. The ſtair-caſe of that houſe was painted by Laguerre, and the apartments were ornamented by the principal artiſts then living, as Edema, Wyck, Roeſtraten, Danckers, old Griffier, young Vandevelde, and Sybrecht. The collection † was ſold in 1724. Some of his pictures were eight or nine feet high; and in them he propoſed to introduce all the medicinal plants in the phyſic-garden at Chelſea, but grew tired of the undertaking before he had completed it. He lived chiefly in Long-acre, and laſtly in St. Alban's-ſtreet, where he died in the year 1700, at paſt fifty years of age.

SAMUEL VAN HOOGSTRATEN

was another of thoſe painters of ſtill-life, a manner at that time in faſhion. It was not known that he had been in England, till Vertue diſcovered it by a picture of his hand at a ſale in Covent-garden 1730. The ground repreſented a walnut-tree board, with papers, pens, penknife, and an Engliſh almanack of the year 1663, a gold medal, and the portrait of the author in a ſuppoſed ebony frame, long hair inclining to red, and his name, S. V. Hoogſtraten. The circumſtance of the Engliſh almanack makes it probable that this painter was in England at leaſt in that year; and Vertue found it confirmed by Houbraken his ſcholar, who in his Lives ‡ of the painters ſays, that Hoogſtraten was born at Dordrecht in 1627, was firſt inſtructed by his father, and then by Rembrandt. That he painted in various kinds, particularly ſmall portraits, and was countenanced by the emperor and king of Hungary. That he travelled

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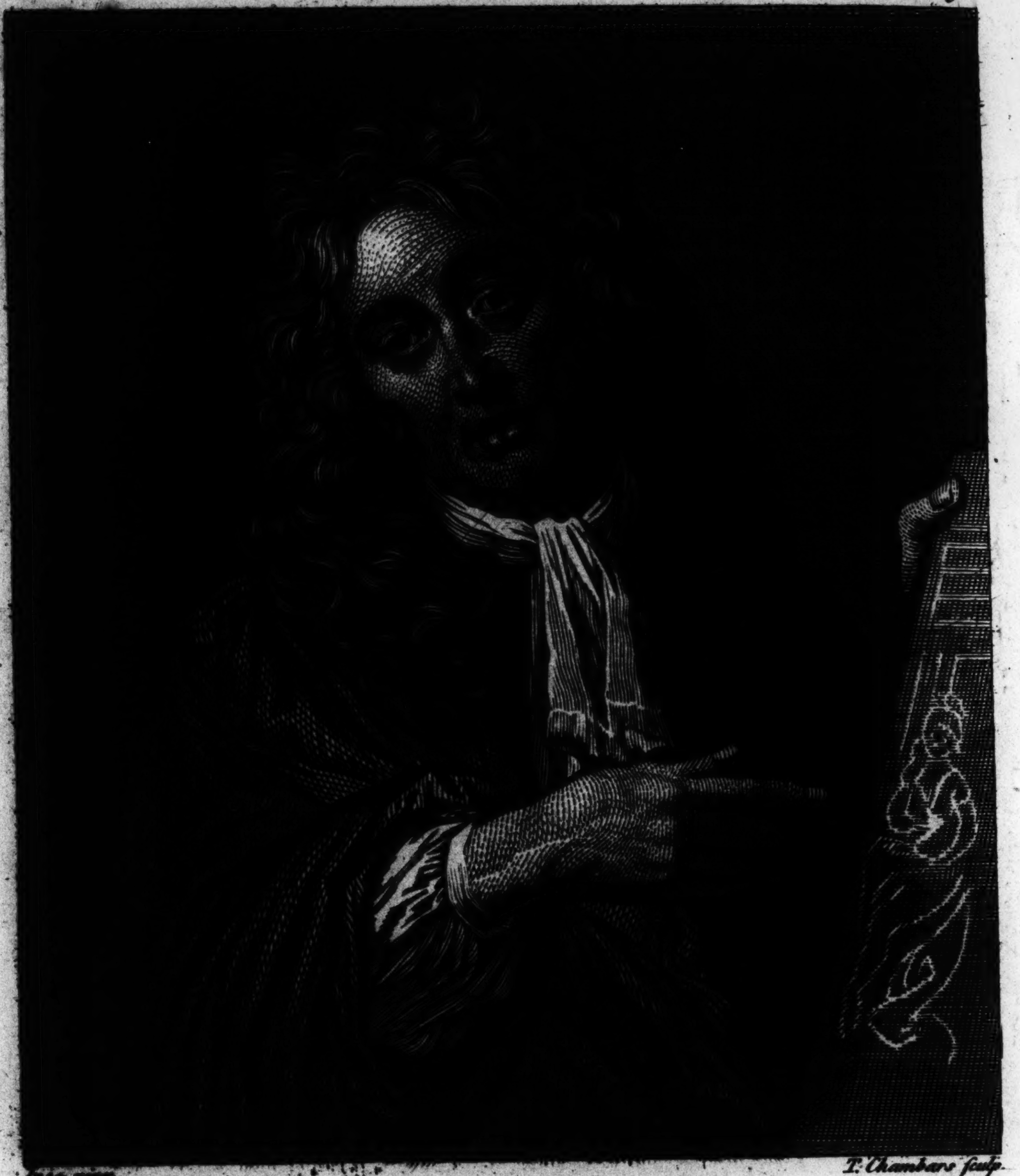
* Charles Bodville Robartes, ſecond earl of Radnor, who ſucceeded his grandfather in 1684, and was lord warden of the ſtanneries, and by king George I. made treaſurer of the chambers. He died in 1723.

† In this ſale were ſome capital pictures, as Rubens and his miſtreſs (I ſuppoſe it ſhould be his wife, and that it is the picture at Blenheim) ſold for 130 guineas; the martyrdom of St. Laurence by Vandyck, 65 guineas; a ſatyr with a woman milking a goat by Jordan of Antwerp, 160 guineas; and the family piece, which I have mentioned in the life of Vandyck, bought by Mr. Scawen for 500*l*.

‡ There is alſo an account of him in the ſecond volume of Deſcamps, which was publiſhed but a little time before the death of Vertue.

P. 289.



Ipse pinx. T. Chambars ſculp.

ABRAHAM HONDIUS.

velled to Italy, and came to England. That he was author of a book on painting, called Zichtbare Waerelt geſelt worden, and died at Dordrecht in 1678.

BALTHAZAR VAN LEMENS

was among the firſt that came over after the reſtoration, when a re-eſtabliſhed court promiſed the revival of arts, and conſequently advantage to artiſts; but the poor man was as much diſappointed as if he had been uſeful to the court in its depreſſion. He was born at Antwerp in 1637, and is ſaid [*] to have ſucceeded in ſmall hiſtories; but not being encouraged, and having a fruitful invention, and eaſy pencil, his beſt profit was making ſketches for others of his profeſſion. He lived to 1704, and was buried in Weſtminſter. His brother, who reſided at Bruſſels, painted a head of him.

ABRAHAM HONDIUS

was born at Rotterdam in 1638: when he came to England, or who was his maſter, is not known. His manner, indeed, ſeems his own; it was bold and free, and, except Rubens and Snyder, few maſters have painted animals in ſo great a ſtyle. Though he drew both figures and landſcape, dogs and huntings were his favourite ſubjects. Vertue ſays he was a man of humour, and that one of his maxims was, that the goods of other men might be uſed as our own; and that, finding another man's wife of the ſame mind, he took and kept her till ſhe died; after which he married. He lived on Ludgate-hill, but died of a ſevere courſe of the gout in 1695, at the Blackmoor's head, over againſt Water-lane, Fleet-ſtreet. One of his firſt pictures was the burning of Troy; and he frequently painted candle-lights. His beſt was a dog-market, ſold at Mr. Halſted's auction in 1726: above, on ſteps, were men and women well executed. My father had two large pieces of his hand, the one a boar, the other a ſtag hunting, very capital. Vertue mentions beſides a landſcape painted in 1666; Diana returned from hunting, and a bull-baiting, dated 1678.

Jodocus Hondius, probably the grandfather of Abraham, had been in England before, and was an engraver of maps. He executed ſome of Speed's, and one [*] of the voyages of Thomas Cavendiſh and ſir Francis Drake round the globe. He alſo engraved a genealogic chart of the houſes of York and Lancaſter, with the arms of the knights of the garter to the year 1589, drawn by Thomas Talbot; a map of the Roman empire; another of the Holy-land; and particularly the celeſtial and terreſtrial globes, the largeſt that had then ever been printed. I ſhall ſay nothing more of him in this place (as the catalogue of Engliſh engravers I reſerve for the concluſion of this work), but that he left a ſon Henry, born in London, whom I take for the father of Abraham Hondius, and who finiſhed ſeveral things that had been left imperfect by Jodocus.

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[*] Graham. A head of Charles I. by one Lemons is mentioned in that king's collection, p. 72. Whether the father of this perſon, or whether a different name, as there is a ſlight variation in the orthography, I do not know.

MR. WILLIAM LIGHTFOOT [†],

an Engliſh painter of perſpective, landſcape, and architecture, in which laſt ſcience he practiſed too, having ſome ſhare in the Royal-exchange. He died about 1671.

SIR PETER LELY,

not only the moſt capital painter of this reign, but whoſe works are admitted amongſt the claſſics of the art, was born at Soeſt in Weſtphalia, where his father, a captain of foot, was in garriſon. His name was Vander Vaas; but being born at the Hague in a perfumer's ſhop, the ſign of the Lily, he received the appellation of captain Du Lys, or Lely, which became the proper name of the ſon. He received his firſt inſtructions in painting from one De Grebber, and began with landſcape and hiſtoric figures leſs than life; but coming to England in 1641, and ſeeing the works of Vandyck, he quitted his former ſtyle and former ſubjects, and gave himſelf wholly to portraits in emulation of that great man. His ſucceſs was conſiderable, though not equal to his ambition; if in nothing but ſimplicity, he fell ſhort of his model, as Statius or Claudian did of Virgil. If Vandyck's portraits are often tame and ſpiritleſs, at leaſt they are natural. His laboured draperies flow with eaſe, and not a fold but is placed with propriety. Lely ſupplied the want of taſte with clinquant; his nymphs trail fringes and embroidery through meadows and purling ſtreams. Add, that Vandyck's habits are thoſe of the times; Lely's a ſort of fantaſtic night-gowns, faſtened with a ſingle pin [‡]. The latter was in truth the ladies-painter; and whether the age was improved in beauty or in flat-

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[*] Vide Britiſh Librarian.

[†] Graham.

[‡] Your night-gown faſten'd with a ſingle pin;
Fancy improv'd the wondrous charms within.
Lady M. W. Montagu.

tery,

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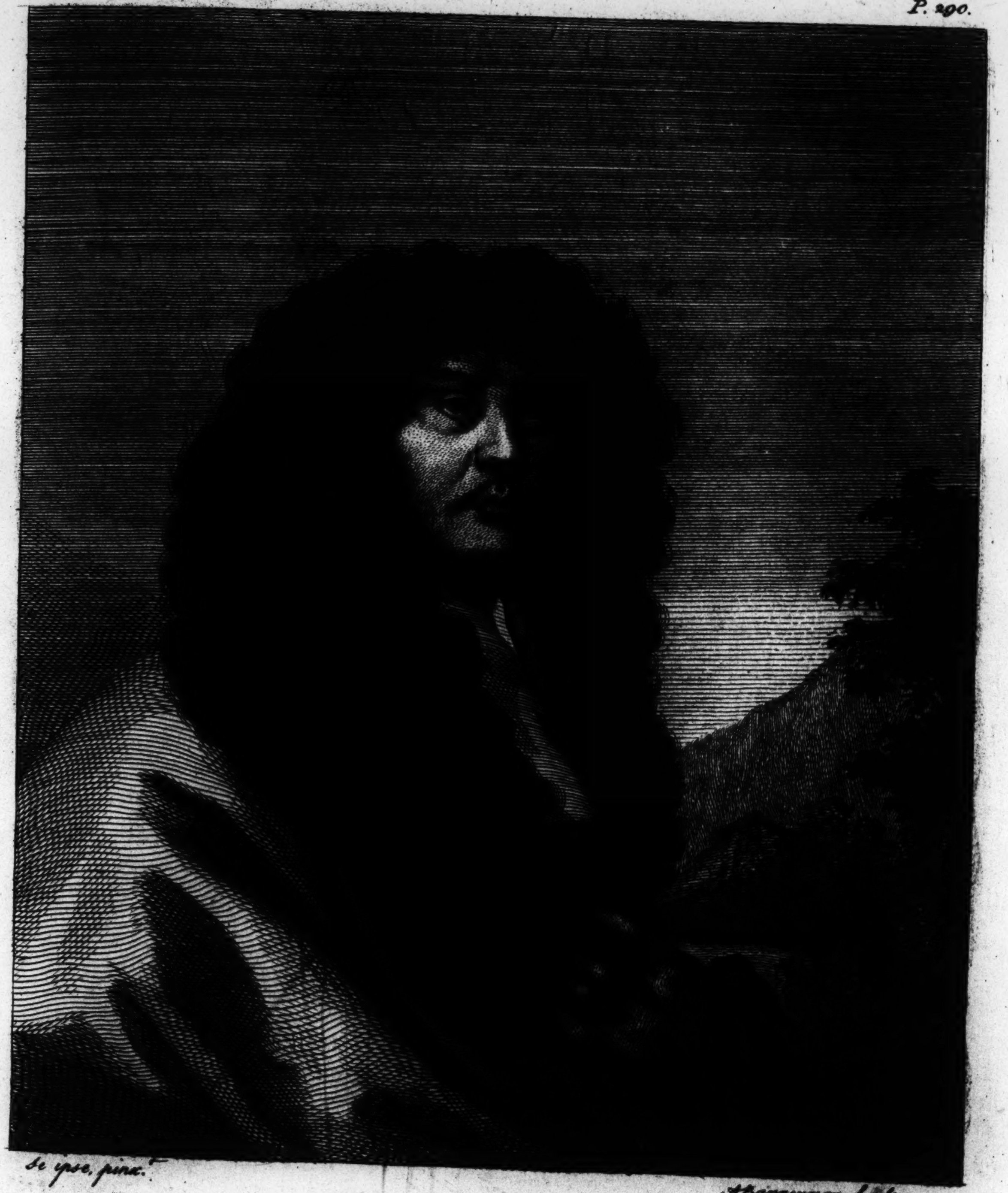

Se ipse, pinx.^{t}

A Bannerman Sculp.

S^{r} PETER LELY.

tery*, Lely's women are certainly much handſomer than thoſe of Vandyck. They pleaſe as much more, as they evidently meaned to pleaſe; he caught the reigning character, and

. . . . on animated canvaſs ſtole
The ſleepy eye that ſpoke the melting ſoul.

I don't know whether even in ſoftneſs of the fleſh he did not excell his predeceſſor. The beauties at Windſor are the court of Paphos, and ought to be engraved for the memoires of its charming hiſtoriographer†, count Hamilton. In the portraits of men, which he ſeldomer painted, Lely ſcarce came up to ſir Antony ‡; yet there is a whole length of Horatio lord Townſhend by the former, at Rainham, which yields to few of the latter.

At lord Northumberland's at Sion, is a remarkable picture of king Charles I. holding a letter, directed, "Au roi monſeigneur," and the duke of York æt. 14 preſenting a penknife to him to cut the ſtrings. It was drawn at Hampton-court, when the king was laſt there, by Mr. Lely, who was earneſtly recommended to him §. I ſhould have taken it for the hand of Fuller or Dobſon. It is certainly very unlike ſir Peter's latter manner ‖, and is ſtronger than his former. The king has none of the melancholy grace which Vandyck alone, of all his painters, always gave him. It has a ſterner countenance, and expreſſive of the tempeſts he had experienced.

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* This ſuſpicion is authoriſed by Mr. Dryden, who ſays, "It was objected againſt a late noble painter, that he drew many graceful pictures, but few of them were like: and this happened to him, becauſe he always ſtudied himſelf more than thoſe who ſat to him." Pref. to ſecond part of his Miſcellanies.

† Author of the Memoires de Grammont.

‡ I muſt except a very fine head in my poſſeſſion of the earl of Sandwich; it is painted with the greateſt freedom and truth; a half-length of an alderman Leneve in his habit, one of the fineſt portraits I ever ſaw; the hand is exquiſitely well painted: and a portrait of Cowley when a youth, which has a paſtoral ſimplicity and beauty that are perfectly characteriſtic.

§ The author of the Abregé de la vie des plus fameux Peintres, in two volumes quarto, 1745, ſays it was at the recommendation of the earl of Pembroke. This piece of ignorance is pardonable in a Frenchman, but not in Graham, from whom he borrowed it, and who ſpecifies that it was Philip earl of Pembroke: a man too well known for the part he took, to leave it probable that he either recommended a painter to his abandoned maſter at that criſis, or that his recommendation was ſucceſsful. He was more likely to have been concerned in the following paragraph relating to Cromwell.

‖ Yet it is certainly by him: the earl of Northumberland has ſir Peter's receipt for it, the price 30*l*. There is a poem by Lovelace on this very picture, p. 61. R. Symondes too mentions it, and the portraits of the duke of York, and the lady Elizabeth, ſingle heads, both now at the earl of Northumberland's at Sion; the firſt, very pleaſing; the other, as valuable, for being the only one known of that princeſs. There was another of the duke of Glouceſter, with a fountain by him, which is wanting. Symondes adds, ſir Peter had 5*l*. for a ritratto; 10 *l*. if down to the knees.

Lely drew the riſing ſun, as well as the ſetting. Captain Winde told Sheffield duke of Buckingham that Oliver certainly ſat to him, and, while ſitting, ſaid to him, "Mr. Lely, I deſire you would uſe all your ſkill to paint my picture truly like me, and not flatter me at all; but remark all theſe roughneſſes, pimples, warts, and every thing as you ſee me, otherwiſe I never will pay a farthing for it."

It would be endleſs to recapitulate the works of this maſter *: though ſo many have merit, few are admirable or curious enough to be particularized. They are generally portraits to the knees, and moſt of them, as I have ſaid, of ladies †. Few of his hiſtoric pieces are known: at Windſor is a Magdalen, and a naked Venus aſleep; the duke of Devonſhire has one, the ſtory of Jupiter and Europa; lord Pomfret had that of Cimon and Iphigenia; and at Burleigh is Suſanna with the two elders. In Streater's ſale was a Holy Family, a ſketch in black and white, which ſold for five pounds; and Vertue mentions and commends another, a Bacchanal of four or five naked boys ſitting on a tub, the wine running out; with his mark PL. Lens made a mezzotinto from a Judgment of Paris by him; another was of Suſanna and the elders. His deſigns are not more common; they are in Indian ink,

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* Several by him and Vandyck are in the gallery at Althorp, one of thoſe enchanted ſcenes which a thouſand circumſtances of hiſtory and art endear to a penſive ſpectator.

† Waller, as gallant a poet as Lely was a painter, has twice celebrated him: in the night-piece he ſays,

Mira can lay her beauty by,
Take no advantage of the eye,
Quit all that Lely's art can take,
And yet a thouſand captives make.

And in his verſes to a lady from whom he received a poem he had loſt,

The picture of fair Venus (that
For which men ſay the goddeſs ſat)
Was loſt, till Lely from your look
Again that glorious image took.

In Lovelace's poems is one addreſſed to ſir Peter, who deſigned a little frontiſpiece to the Elegies on Lovelace's death, printed at the end of his poems. Faithorne engraved that plate at Paris.

Charles Cotton wrote a poem to him on his picture of the lady Iſabella Thynne. See ſir John Hawkins's curious edition of Iſaac Walton's Compleat Angler, in the Life of Cotton. He was celebrated too by a Dutch bard, John Vallenhove. Deſcamps, vol. ii. 258.

heightened with white. He ſometimes painted in crayons, and well: I have his own head by himſelf: Mr. Methuen has ſir Peter's and his family in oil. They repreſent a concert in a landſcape. A few heads are known by him in water-colours, boldly and ſtrongly painted: they generally have his cypher to them.

He was knighted by Charles II. and married a beautiful Engliſh-woman of family, but her name is not recorded. In town he lived in Drury-lane, in the ſummer at Kew *, and always kept a handſome table. His † collection of pictures and drawings was magnificent; he purchaſed many of Vandyck's and the earl of Arundel's; and the ſecond Villiers pawned many to him, that had remained of his father the duke of Buckingham's. This collection, after ſir Peter's death, was ſold by auction ‡, which laſted forty days, and produced 26,000*l.* He left beſides an eſtate in land of 900*l.* a year §. The drawings he had collected may be known by his initial letters P. L.

In 1678 Lely encouraged one ‖ Freres, a painter of hiſtory, who had been in Italy, to come from Holland. He expected to be employed at Windſor, but, finding Verrio preferred ¶, returned to his own country. Sir Peter had diſguſts of the ſame kind from Simon Vareſt, patronized by the duke of Buckingham; from Gaſcar, who was brought over by the ducheſs of Portſmouth; and from the riſing merit of Kneller, whom the French author I have mentioned ſets with little reaſon far below ſir Peter. Both had too little variety in airs of heads; Kneller was bolder and more careleſs, Lely more delicate in finiſhing. The latter ſhowed by his pains how high he could arrive: it is plain, that if ſir Godfrey had painted much leſs and applied more, he would have been the greater maſter. This perhaps is as true a parallel, as the French author's, who thinks that Kneller might have diſputed with Lely in the beauty of his head of hair. Deſcamps is ſo weak as to impute ſir Peter's death to his jealouſy of Kneller, though he owns it was almoſt ſudden; an account which is almoſt nonſenſe, eſpecially as he adds that Lely's phyſician, who knew not the cauſe of his malady, heightened it by repetitions of Kneller's ſucceſs. It was an extraordinary kind of ſudden death!

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* See an account of the lord keeper Guildford's friendſhip to ſir Peter Lely and his family, particularly in relation to his houſe, in Roger North's Life of the keeper, pages 299, 300, 311, &c. Roger North was his executor, and guardian of his natural ſon, who died young.

† See a liſt of part of it, printed with the duke of Buckingham's collection by Bathoe. It mentions twenty-ſix of Vandyck's beſt pictures.

‡ The ſale began April 18, 1682, O. S. In the conditions of ſale was ſpecified, that, immediately upon the ſale of each picture, the buyer ſhould ſeal a contract for payment, according to the cuſtom in great ſales.

§ Sir Peter gave 50*l.* towards the building of St. Paul's.

‖ See an account of this Theodore Freres in Deſcamps, vol. iii. p. 149.

¶ While he was here, one Thomas Hill a painter, and Robert Williams a mezzotinter, learned of him.

Sir Peter Lely[*] died of an apoplexy as he was drawing the ducheſs of Somerſet, 1680, and in the 63d year of his age. He was buried in the church of Covent-garden, where is a monument with his buſt, carved by Gibbons, and a Latin epitaph by Flatman[†].

JOSEPH BUCKSHORN,

A Dutchman, was ſcholar of Lely, whoſe works he copied in great perfection, and ſome of Vandyck's, particularly the earl of Strafford, which was in the poſſeſſion of Watſon earl of Rockingham. Vertue mentions the portraits of Mr. Davenant and his wife, ſon of ſir William, by Buckſhorn. He painted draperies for ſir Peter, and dying at the age of 35 was buried at St. Martin's.

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[*] The celebrated aſtronomer and miſer Robert Hooke was firſt placed with ſir Peter Lely, but ſoon quitted him, from not being able to bear the ſmell of the oil-colours. But though he gave up painting, his mechanic genius turned, among other ſtudies, to architecture. He gave a plan for rebuilding London after the fire; but though it was not accepted, he got a large ſum of money, as one of the commiſſioners, from the perſons who claimed the ſeveral diſtributions of the ground, and this money he locked up in an iron cheſt for thirty years. I have heard that he deſigned the college of Phyſicians; he certainly did Aſk's hoſpital near Hoxton. He was very able, very ſordid, cynical, wrong-headed and whimſical. Proof enough of the laſt, was his maintaining that Ovid's Metamorphoſis was an allegoric account of earthquakes[‖]. See the hiſtory of his other qualities in the Biographia Britannica, vol. iv.

[†] See it in Graham, p. 447.

[‖] Of ſimilar abſurdity was a tract publiſhed in 1781 by one Goodridge, an old ſeaman, called the Phœnix, an eſſay, being an attempt to prove from hiſtory and aſtronomical calculations, that the comet, which, by its approximation to our earth, occaſioned the change made at the Fall and at the Deluge, is the real Phœnix of the ancients.

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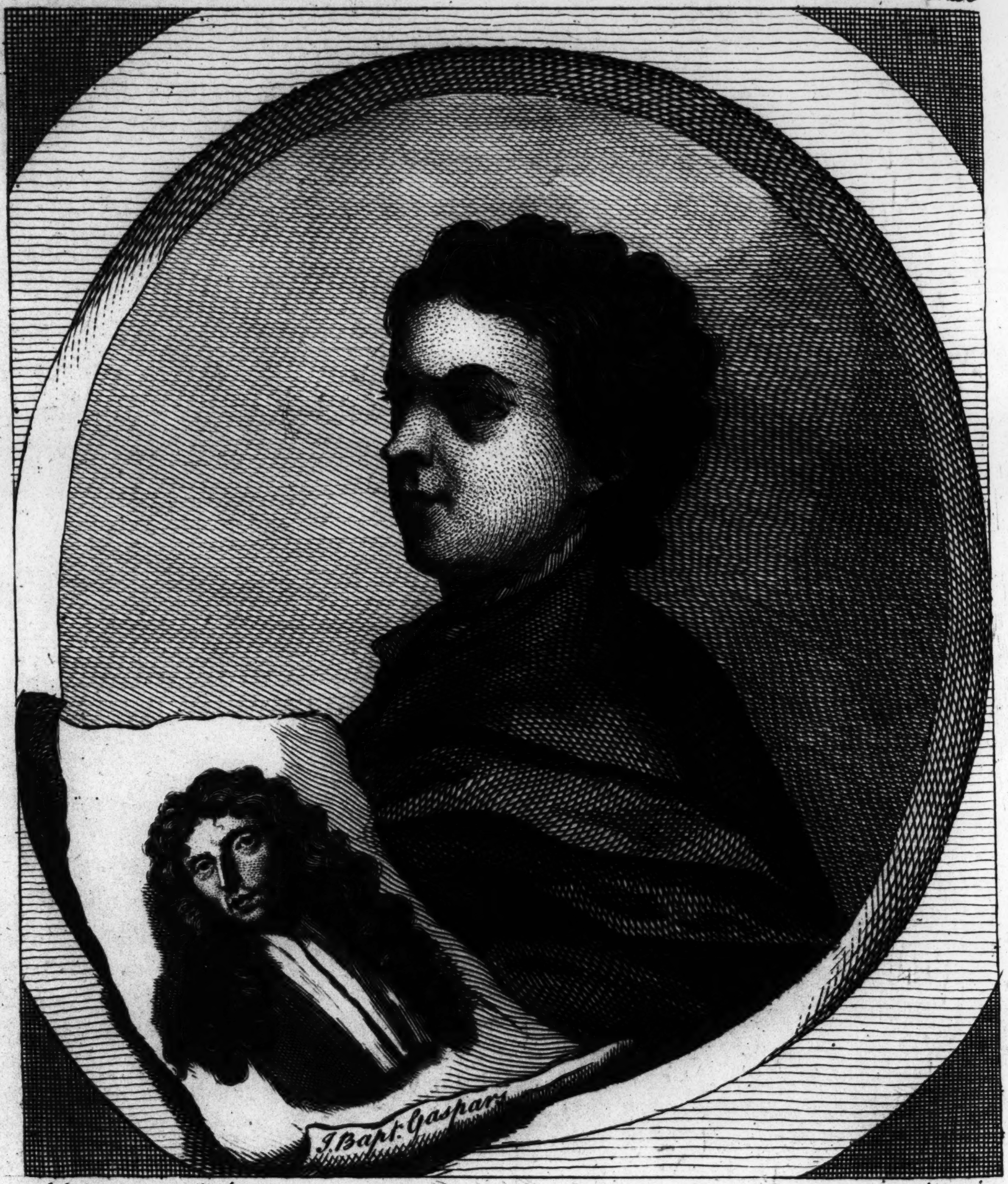
J. Bapt. Gaspars

A. Bannerman, Sculp. ipse pinx.

JOHN GREENHILL.

JOHN GREENHILL[*],

the moſt promiſing of Lely's ſcholars, was born at Saliſbury [†] of a good family, and at twenty copied Vandyck's picture of Killigrew with the dog, ſo well that it was miſtaken for the original [‡]. The print of ſir William Davenant, with his noſe flattened, is taken from a painting of Greenhill. His heads in crayons were much admired; and that he ſometimes engraved, appears from a print of his brother Henry, a merchant of Saliſbury, done by him in 1667; it has a long inſcription in Latin. At firſt he was very laborious; but becoming acquainted with the players, he fell into a debauched courſe of life; and coming home late one night from the Vine tavern, he tumbled into a kennel in Long-acre, and, being carried to Parrey Walton's, the painter, in Lincoln's-inn-fields, where he lodged, died in his bed that night, in the flower of his age [§]. He was buried at St. Giles's; and Mrs. Behn, who admired his perſon and turn to poetry, wrote an elegy on his death.

Graham tells a ſilly ſtory of Lely's being [‖] jealous of him, and refuſing to let Greenhill ſee him paint, till the ſcholar procured his maſter to draw his wife's picture, and ſtood behind him while he drew it. The improbability of this tale is heightened by an anecdote which Walton told Vertue; or, if true, ſir Peter's generoſity appears the greater, he ſettling forty pounds a year on Greenhill's widow, who was left with ſeveral children and in great indigence. She was a very handſome woman; but did not long enjoy that bounty, dying mad in a ſhort time after her huſband.

DAVENPORT,

another ſcholar of Lely, and good imitator of his manner, lived afterwards with his fellow diſciple Greenhill; and beſides painting had a talent for muſic and a good voice. He died in Saliſbury-court, in the reign of king William, aged about 50.

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[*] The French author calls him Greenfill: the public is much obliged to perſons who write lives of thoſe whoſe very names they cannot ſpell!

[†] He painted a whole length of Dr. Seth Ward biſhop of Saliſbury, as chancellor of the garter, which was placed in the town-hall there.

[‡] General Cholmondeley has a fine half length of a young man in armour by Greenhill, in which the ſtyles of both Vandyck and Lely are very diſcernible.

[§] He died May 19, 1676.

[‖] Yet it appears from Mr. Beale's pocket-book, that ſir Peter was a little infected with that failing. Vide the account of Mary Beale in this chapter.

PROSPER HENRY LANKRINK[*],

of German extraction, born about 1628. His father, a ſoldier of fortune, brought his wife and this his only ſon into the Netherlands, and, obtaining a commiſſion there, died at Antwerp. The widow deſigned the boy for a monk; but, his inclination to painting diſcovering itſelf early, he was permitted to follow his genius. His beſt leſſons he obtained in the academy at Antwerp, and from the collection of mynheer Van Lyan. The youth made a good choice, chiefly drawing after the deſigns of Salvator Roſa. On his mother's death, from whom he inherited a ſmall fortune, he came to England, and was patronized by ſir Edward Spragge, and ſir William Williams, whoſe houſe was filled with his works; but, being burned down, not much remains of Lankrink's hand, he having paſſed great part of his time in that gentleman's ſervice. His landſcapes are much commended. Sir Peter Lely employed him for his back-grounds. A ſingle ceiling of his was Mr. Kent's at Cauſham in Wiltſhire, near Bath. He ſometimes drew from the life, and imitated the manner of Titian, in ſmall figures for his landſcapes. Some of thoſe were in the hands of his patrons, Mr. Henly, Mr. Trevor, Mr. Auſten, and Mr. Hewitt; the latter of whom had a good collection of pictures. So had Lankrink himſelf, and of drawings, prints, and models. He bought much at Lely's ſale, for which he borrowed money of Mr. Auſten; to diſcharge which debt, Lankrink's collection was ſeized after his death and ſold. He went deep into the pleaſures of that age, grew idle, and died in 1692 in Covent-garden, and was buried at his own requeſt under the porch of that church. A limning of his head was in Streater's ſale.

JOHN BAPTIST GASPARS

was born at Antwerp, and ſtudied under Thomas Willeborts Boſſaert, a diſciple of Rubens[†]. Baptiſt Gaſpars (who muſt not be confounded with Baptiſt Monoyer, the flower painter) came into England during the civil war, and entered into the ſervice of general Lambert: upon the reſtoration he was employed by ſir Peter Lely to paint his poſtures, and was known by the name

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[*] Vide Graham.

[†] Graham by miſtake ſays of Vandyck. There is a fine little Holy Family at Houghton by Willeborts, from a large one of Rubens.

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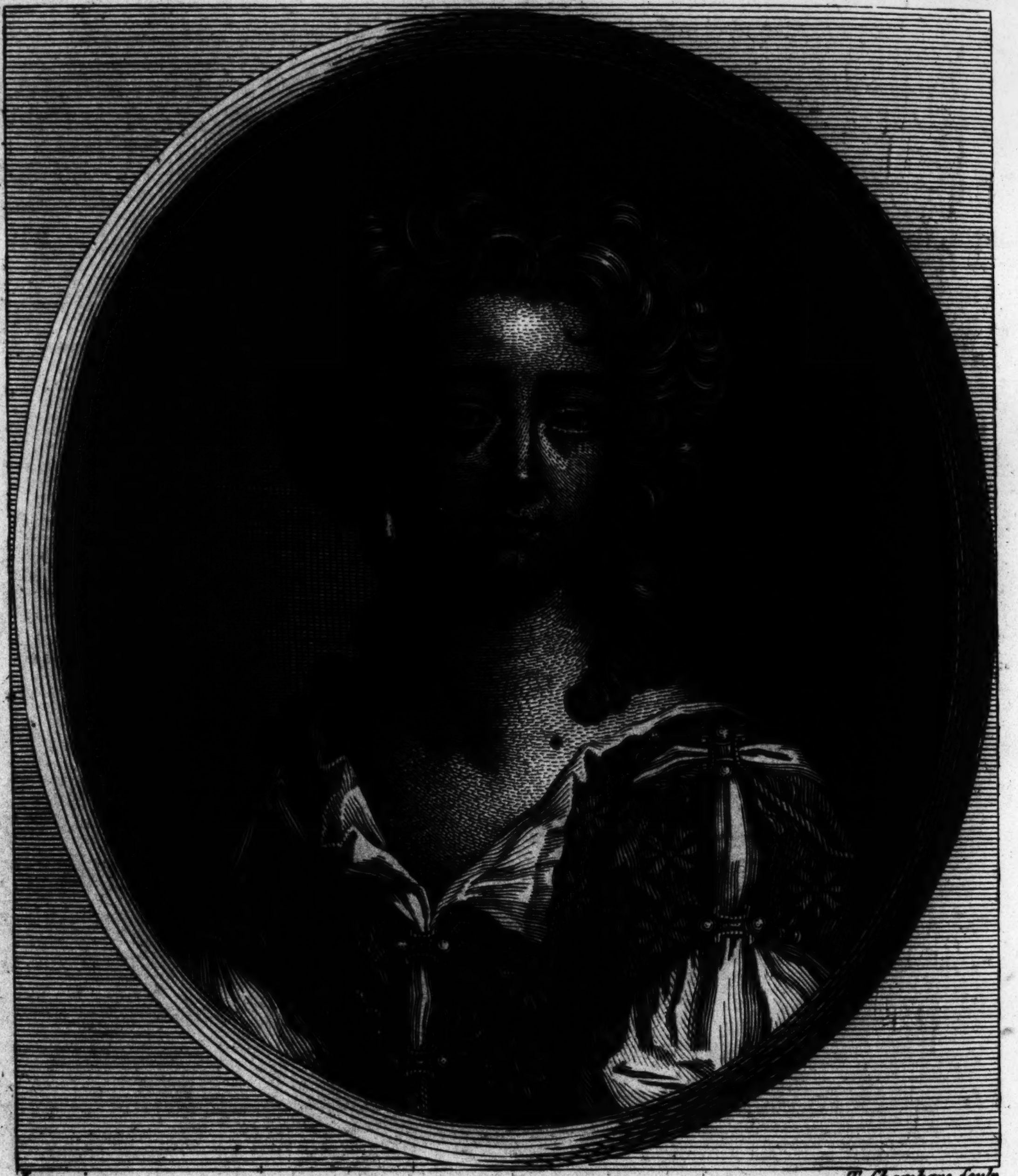

Ipsa pinx. *T. Chambars ſculp.*

Mrs. ANN KILLIGREW.

of Lely's Baptiſt. He had the ſame buſineſs under Riley and ſir Godfrey Kneller. He drew well, and made good deſigns for tapeſtry. The portrait of Charles II. in Painter's-hall, and another of the ſame prince with mathematical inſtruments in the hall of St. Bartholomew's hoſpital, were painted by this Baptiſt, who died in 1691, and was buried at St. James's.

JEREMY VANDER EYDEN*,

a portrait-painter of Bruſſels, copied and painted draperies for ſir Peter, till marrying he ſettled in Northamptonſhire, where he was much employed, particularly by the earls of Rutland and Gainſborough and the lord Sherard, at whoſe houſe he died about 1697, and was buried at Staplefort in Leiceſterſhire.

MRS. ANNE KILLIGREW,

daughter of doctor Henry Killigrew † maſter of the Savoy, and one of the prebendaries of Weſtminſter, was born in St. Martin's-lane, London, a little before the reſtoration. Her family was remarkable for its loyalty, accompliſhments, and wit, and this young lady promiſed to be one of its faireſt ornaments. Antony Wood ſays ſhe was a grace for beauty, and a muſe for wit: Dryden has celebrated her genius for painting and poetry in a very long ode, in which the rich ſtream of his numbers has hurried along with it all that his luxuriant fancy produced in his way; it is an harmonious hyperbole compoſed of the fall of Adam, Arethuſa, Veſtal virgins, Diana, Cupid, Noah's ark, the Pleiades, the valley of Jehoſaphat, and the laſt aſſizes: yet Antony Wood aſſures us "there is nothing ſpoken of her, which ſhe was not equal to, if not ſuperior:" and his proof is as wiſe as his aſſertion; for, ſays he, "if there had not been more true hiſtory in her praiſes than compliment, her father would never have ſuffered them to paſs the preſs." She was maid of honour to the ducheſs of York, and died of the ſmall-pox in 1685, in the 25th year of her age.

Her poems were publiſhed after her death in a thin quarto, with a print of her, taken from her portrait drawn by herſelf, which, with the leave of the authors I have quoted, is in a much better ſtyle than her poetry, and evidently in the manner of ſir Peter Lely. She drew the pictures of James II. and of her miſtreſs, Mary of Modena; ſome pieces of ſtill-life and of hiſtory: three of the latter ſhe has recorded in her own poems, St. John in the wilderneſs, Herodias with the head of that ſaint, and two of Diana's nymphs. At admiral Killigrew's ſale 1727, were the following pieces by her hand: Venus and Adonis; a ſatyr playing on a pipe; Judith and Holofernes; a woman's head; the Graces dreſſing Venus; and her own portrait: "Theſe pictures," ſays Vertue, "I ſaw, but can ſay little."

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* Graham. This was not Vander-Eyden ſo famous for his neat manner of painting ſmall views of ſtreets and houſes.

† See an account of him in Wood's Athenæ, vol. ii. col. 1035.

She was buried in the chapel of the Savoy, where is a monument to her memory, with a Latin epitaph, which, with the tranſlation, may be ſeen prefixed to her poems, and in Ballard's Memoires of learned ladies, p. 340.

——— BUSTLER*,

a Dutch painter of hiſtory and portraits. Mr. Elſum of the Temple, whoſe tracts on painting I have mentioned, had a picture of three boors painted by this man, the landſcape behind by Lankrink, and a little dog on one ſide by Hondius.

DANIEL BOON,

of the ſame country, a droll painter, which turn he meaned to expreſs both in his large and ſmall pieces. He lived to about the year 1700. There is a mezzotinto of him playing on a violin.

ISAAC PALING†,

another Dutchman, ſcholar of Abraham Vander Tempel, was many years in England, and practiſed portrait-painting. He returned to his own country in 1682.

HENRY PAERT OR PEART,

diſciple of Barlow, and afterwards of Henry Stone, from whom he contracted a talent for copying. He exerted this on moſt of the hiſtoric pieces of the royal collection. I ſuppoſe he was an indifferent performer; for Graham ſays he wanted a warmth and beauty of colouring, and that his copies were better

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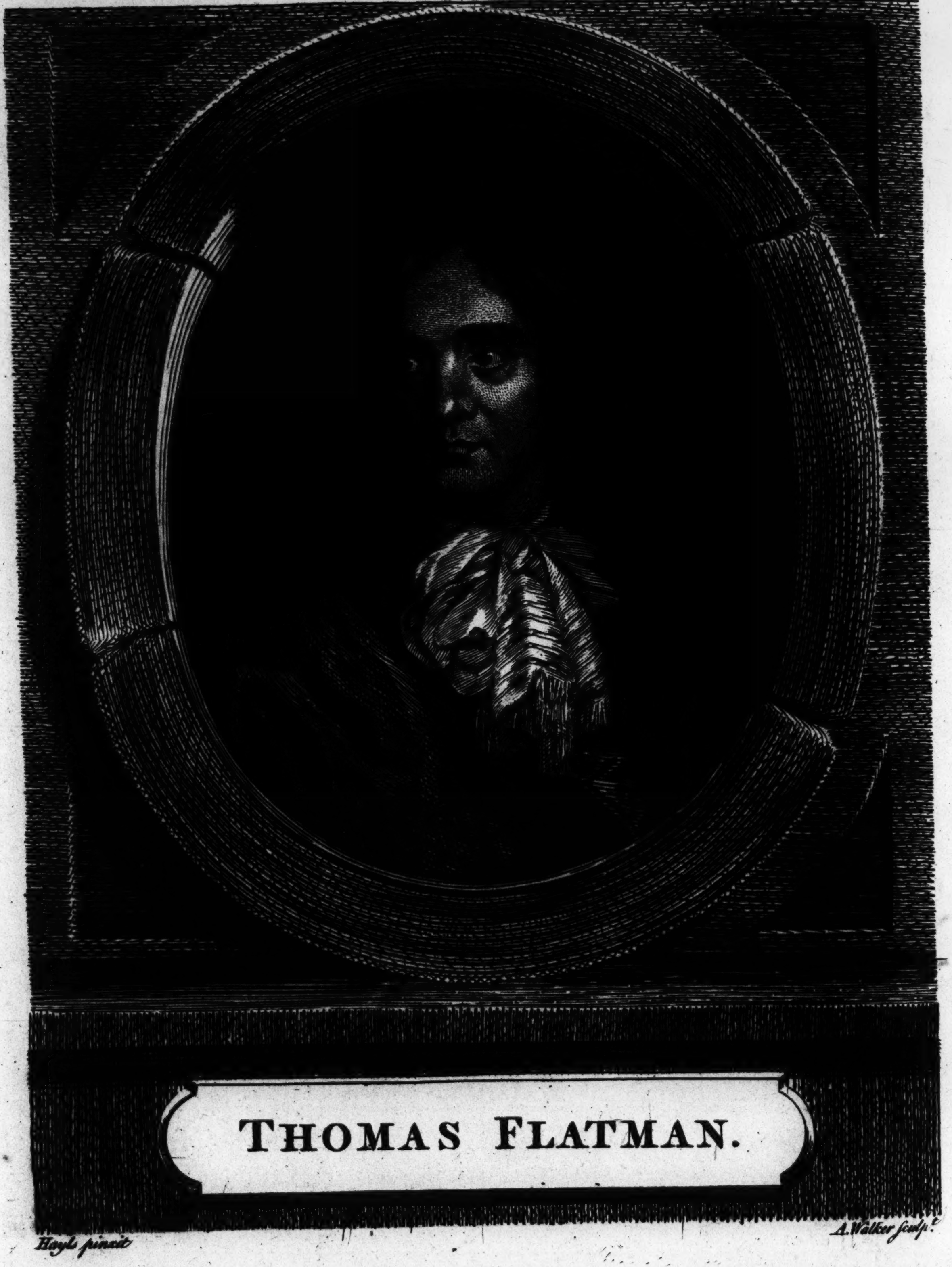
* From Graham, p. 405, as is the following article.

† From Houbraken's Lives of the Painters.

than

P. 299.



THOMAS FLATMAN.

Hayls pinxit

A. Walker ſculp^{t}

than his portraits. Vertue mentions a half length of James earl of Northampton, copied from a head by Paert, who then lived in Pall-mall *. He died in 1697, or 98.

HENRY DANKERS,

of the Hague, was bred an engraver; but by the perſuaſion of his brother John, who was a painter of hiſtory, he turned to landſcape, and, having ſtudied ſome time in Italy, came to England, where he was countenanced by Charles II. and employed in drawing views of the royal palaces, and the ſea-ports of England and Wales. Of his firſt profeſſion there is a head after Titian, with his name Henricus Dankers Hagienſis ſculpſit. Of the latter, were ſeveral in the royal collection; James II. had no fewer † than twenty-eight ‡ views and landſcapes by him; one of them was a ſliding-piece before a picture of Nell Gwyn. In the public dining-room at Windſor is the marriage of St. Catherine by him. In lord Radnor's ſale were other views of Windſor, Plymouth, Penzance, &c. and his name HDankers F. 1678. 1679. He made beſides ſeveral deſigns for Hollar. Being a Roman catholic, he left England in the time of the Popiſh plot, and died ſoon after at Amſterdam §.

PARREY WALTON ‖,

though a diſciple of Walker, was little more than journeyman to the arts. He underſtood hands, and, having the care of the royal collection, repaired ſeveral pictures in it. His ſon was continued in the ſame employment, and had an apartment in Somerſet-houſe. The copy, which is at St. James's, of the Cyclops by Luca Giordano at Houghton, was the work of the latter. The father painted ſtill-life, and died about the year 1700.

THOMAS FLATMAN,

another inſtance of the union of poetry and painting ¶, and of a profeſſion that ſeldom accords with either, was bred at the Inner Temple, but I believe neither made a figure nor ſtaid long there; yet among Vertue's MSS. I find

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* There is a print from his painting of a Morocco embaſſador, 1682.

† Vide his Catalogue publiſhed by Bathoe.

‡ One I ſuppoſe of theſe, the beginning of Greenwich, is now in a ſmall cloſet by the king's bed-chamber at St. James's.

§ Graham.

‖ Graham.

¶ Flatman received a mourning-ring with a diamond worth 100*l.* for his poem on the death of lord Oſſory.

an epigram written by Mr. Oldys on Flatman's three vocations, as if he had ſhone in all, though in truth he diſtinguiſhed himſelf only in miniature;

Should Flatman for his client ſtrain the laws,
The Painter gives ſome colour to the cauſe:
Should critics cenſure what the Poet writ*,
The Pleader quits him at the bar of wit.

Mr. Tooke, ſchool-maſter of the Charter-houſe, had a head of his father by Flatman, which was ſo well painted that Vertue took it for Cooper's: and lord Oxford had another limning of a young knight of the bath in a rich habit, dated 1661, and with the painter's initial letter F. which was ſo maſterly, that Vertue pronounces Flatman equal to Hoſkins, and next to Cooper.

Mrs. Hoadley, firſt wife of the late biſhop of Wincheſter, and a miſtreſs of painting herſelf, had Flatman's own head by him. Another † was finiſhed by Mrs. Beale, Dec. 1681, as appears by her huſband's pocket-book, from which I ſhall hereafter give ſeveral other extracts. The ſame perſon ſays, "Mr. Flatman borrowed of my wife her copy of lady Northumberland's picture from ſir Peter Lely."

Flatman was born in Alderſgate-ſtreet, and educated in Wykeham's ſchool near Wincheſter; and in 1654 was elected fellow of New-college, but left Oxford without taking a degree. Some of his poems were publiſhed in a volume with his name; others, with ſome ſingular circumſtances relating to them, are mentioned by Antony ‡ Wood. Flatman had a ſmall eſtate at Tiſhton, near Diſs in Norfolk; and dying Dec. 8, 1688, was buried in St. Bride's, London, where his eldeſt ſon had been interred before him; his father, a clerk in chancery, and then fourſcore, ſurviving him.

CLAUDE LE FEVRE,

a man of indigent circumſtances, ſtudied firſt in the palace of Fontainbleau,

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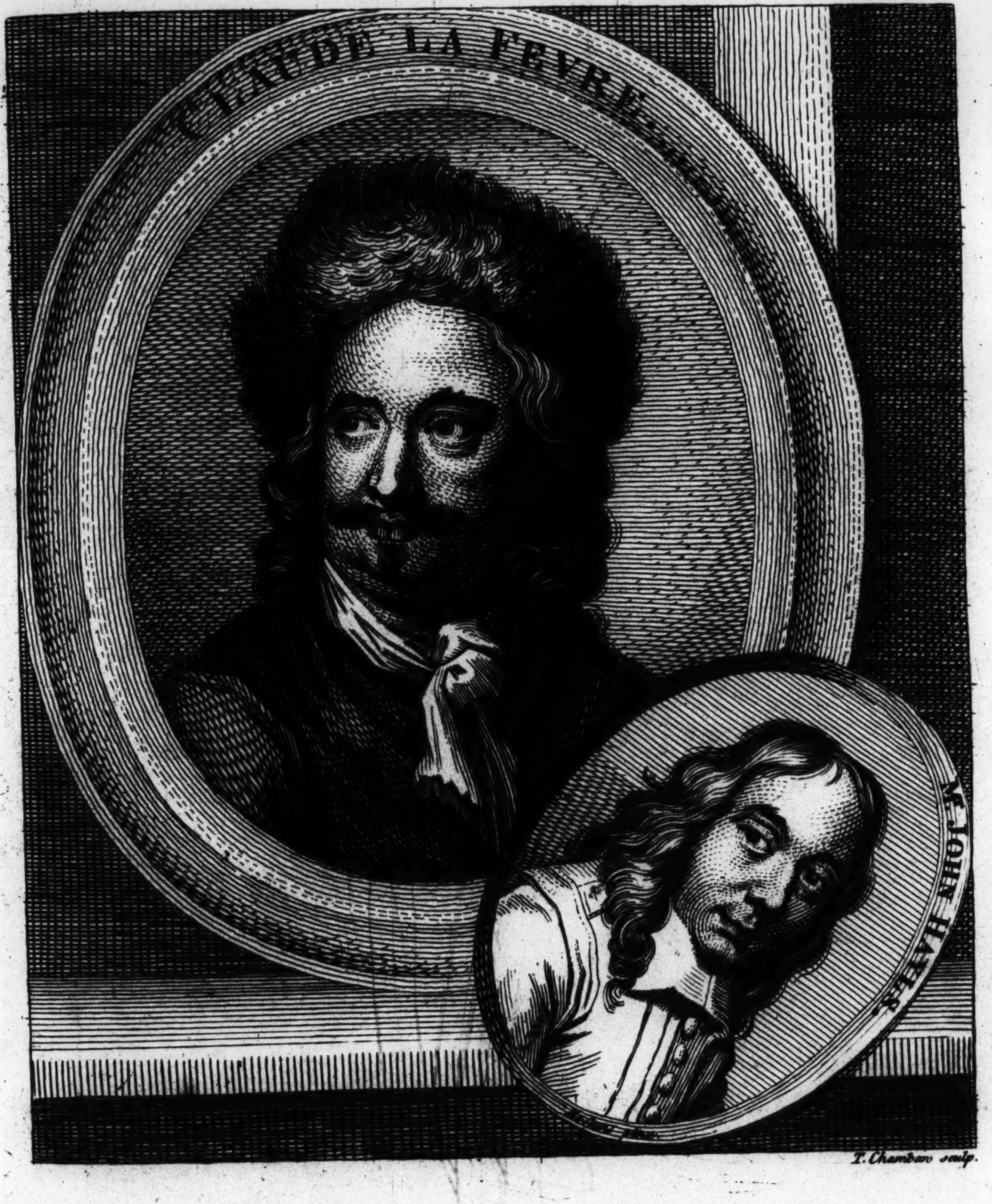
* Lord Rocheſter treated him very ſeverely in the following lines:

Not that ſlow drudge in ſwift Pindaric ſtrains,
Flatman, who Cowley imitates with pains,
And rides a jaded muſe, whipt, with looſe reins.

† There is a mezzotinto of Flatman holding a drawing of Charles II. en medaille; and a ſmaller head, painted by Hayls, and neatly engraved by R. White.

‡ Athenæ, vol. ii. p. 825.

P. 300.


CLAUDE LA FEVRE.
Mr. JOHN HAYLS.

T. Chambars sculp.

where he was born in 1633, and then at Paris under Le Sueur and Le Brun, the latter of whom adviſed him to adhere to portraits, for which he had a particular talent. The French author * from whom I tranſcribe ſays, that in that ſtyle he equalled the beſt maſters of that country, and that paſſing into England he was reckoned a ſecond Vandyck. If he was thought ſo then, it is entirely forgotten. Both Graham and Vertue knew ſo little of him, that the firſt mentions him not, and the latter confounded him with Valentine Le Fevre of Bruſſels, who never was here; yet mentions a mezzotint of Alexandre Boudan, imprimeur du roi, done at Paris by Sarabe, the eyes of which were printed in blue, and the face and hands in fleſh-colour. From hence I conclude that Graham made another miſtake in his account of

LE FEVRE DE VENISE,

whoſe chriſtian name was Roland, and who, he ſays, gained the favour of prince Rupert by a ſecret of ſtaining marble. As that prince invented mezzotinto, I conclude it was Claude who learned it of his highneſs, during his intercourſe with him, and communicated it to Sarabe at Paris. Le Fevre de Veniſe certainly was in England, and died here, as Claude did. Vertue ſays, that his Le Fevre painted chiefly portraits and hiſtories in ſmall, in the manner of Vandyck, the latter of which were not always very decent. As I am deſirous of adjuſting the pretenſions of the three Le Fevres, and ſhould be unwilling to attribute to either of the wrong what his modeſty might make him decline, I mean the laſt article, I am inclined to beſtow the nudities on Roland, qui ſe plaiſoit, ſays † my author, à deſſiner en caricatures les characteres et les temperamens de ceux qu'il connoiſſoit, imitant en cela Annibal Caracci.—One knows what ſort of *temperamens* Annibal painted.

Claude died in 1675, at the age of forty-two; Roland died in Bear-ſtreet, near Leiceſter-fields, in 1677, about the 69th year of his age, and was buried at St. Martin's.

Mercier, painter to the late prince of Wales, bought at an auction the portrait of Le Fevre, in a ſpotted fur-cap, with a pallet in his hand; I ſuppoſe painted by himſelf; and at Burlington-houſe is the picture of Rouſſeau the painter, by Le Fevre; I ſuppoſe Roland.

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* Abregé de la Vie des plus fameux Peintres, vol. ii. p. 329. † Ib.

JOHN HAYLS*,

remarkable for copying Vandyck well, and for being a rival of Lely. A portrait of himſelf in water-colours, purchaſed by colonel Seymour at Mr. Bryan's ſale, ill drawn, but ſtrongly coloured, induced Vertue to think that Lely was not the only perſon whom Hayls had an ambition to rival, but that this was a firſt eſſay in competition with Cooper. However, I find by a note in a different volume, that ſome thought this miniature was by Hoſkins. At Woburn is the portrait of colonel John Ruſſel (of whom there is a better picture in the Memoires de Grammont), third ſon of Francis earl of Bedford; and another of lady Diana, ſecond daughter of William the firſt duke of that houſe, both by Hayls, and he drew the father of ſecretary Pepys. He lived in Southampton-ſtreet, Bloomſbury, and, dying there ſuddenly in 1679, was buried in St. Martin's.

HENRY GASCAR,

another competitor of ſir Peter, was a French portrait-painter, patroniſed by the ducheſs of Portſmouth, and in compliment to her much encouraged. Graham ſpeaks of his tawdry ſtyle, which was more the fault of the age than of the painter. The pomp of Louis XIV. infected Europe: and Gaſcar, whoſe buſineſs was to pleaſe, ſucceeded as well in Italy as he had in England, from whence he carried above 10,000*l.* At Cheſterton Vertue ſaw a head in armour of Edmund Verney, with Gaſcar's name to it. His beſt performance was a half length, at lord Pomfret's, of Philip earl of Pembroke, which he drew by ſtealth, by order of his patroneſs, whoſe ſiſter lord Pembroke had married. I ſuppoſe this deſire of having her brother-in-law's picture was dated before a quarrel ſhe had with him for ill-uſage of her ſiſter: the ducheſs threatened to complain to the king: the earl told her, if ſhe did, he would ſet her upon her head at Charing-croſs, and ſhow the nation its grievance.

SIMON VARELST,

a real ornament of Charles's reign, and one of the few who have arrived at capital excellence in that branch of the art, was a Dutch flower-painter. It is not certain in what year he arrived in England: his works were extremely admired, and his prices the greateſt that had been known in this country. The duke of Buckingham patroniſed him; but having too much wit to be only beneficent, and perceiving the poor man to be immoderately vain, he piqued him to attempt portraits. Varelſt, thinking nothing impoſſible to his pencil, fell into the ſnare, and drew the duke himſelf; but crowded it ſo much with fruits and ſun-flowers, that the king, to whom it was ſhowed, took it for a flower-piece. However, as it ſometimes happens to wiſer buffoons than Varelſt, he was laughed at till he was admired, and ſir Peter Lely himſelf became the real ſacrifice to the jeſt: he loſt much of his buſineſs, and retired to Kew, whilſt Varelſt engroſſed the faſhion, and for one half length was paid an hundred and ten pounds. His portraits were exceedingly laboured, and finiſhed with the ſame delicacy as his flowers, which he continued to introduce into them. Lord chancellor Shaftſbury going to ſit, was received by him with his hat on. Don't you know me? ſaid the peer. Yes, replied the painter, you are my lord chancellor. And do you know me? I am Varelſt. The king can make any man chancellor, but he can make nobody a Varelſt. Shaftſbury was diſguſted, and ſat to Greenhill. In 1680 Varelſt, his brother Harman, Henny, and Parmentiere, all painters, went to Paris, but ſtaid not long. In 1685 Varelſt was a witneſs on the divorce between the duke and ducheſs of Norfolk: one who had married Varelſt's half ſiſter was brought to ſet aſide his evidence, and depoſed his having been mad and confined. He was ſo, but not much more than others of his profeſſion have been; his lunacy was ſelf-admiration; he called himſelf the God of Flowers*; and went to Whitehall, ſaying he wanted to converſe with the king for two or three hours. Being repulſed, he ſaid, "He is king of England, I am king of painting: why ſhould not we converſe together familiarly?" He ſhowed an hiſtoric piece on which he had laboured twenty years, and boaſted that it contained the ſeveral manners and excellencies of Raphael, Titian, Rubens, and Vandyck. When Varelſt, Kneller and Jervaſe have been ſo mad with vanity, to what a degree of phrenſy had Raphael pretenſions!—But he was modeſt.

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* So he writes his name on the portrait of Flatman. In Painter's-hall is a St. Sebaſtian, and a portrait of Mr. Morgan, by one Hayes.

As I find no other mention of this man, it may be a miſtake for Hayls: ſo Vertue ſuppoſed.

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* When fam'd Varelſt this little wonder drew,
Flora vouchſaf'd the growing work to view:
Finding the painter's ſcience at a ſtand,
The goddeſs ſnatch'd the pencil from his hand;
And finiſhing the piece, ſhe ſmiling ſaid,
Behold one work of mine that ne'er ſhall fade.
PRIOR.

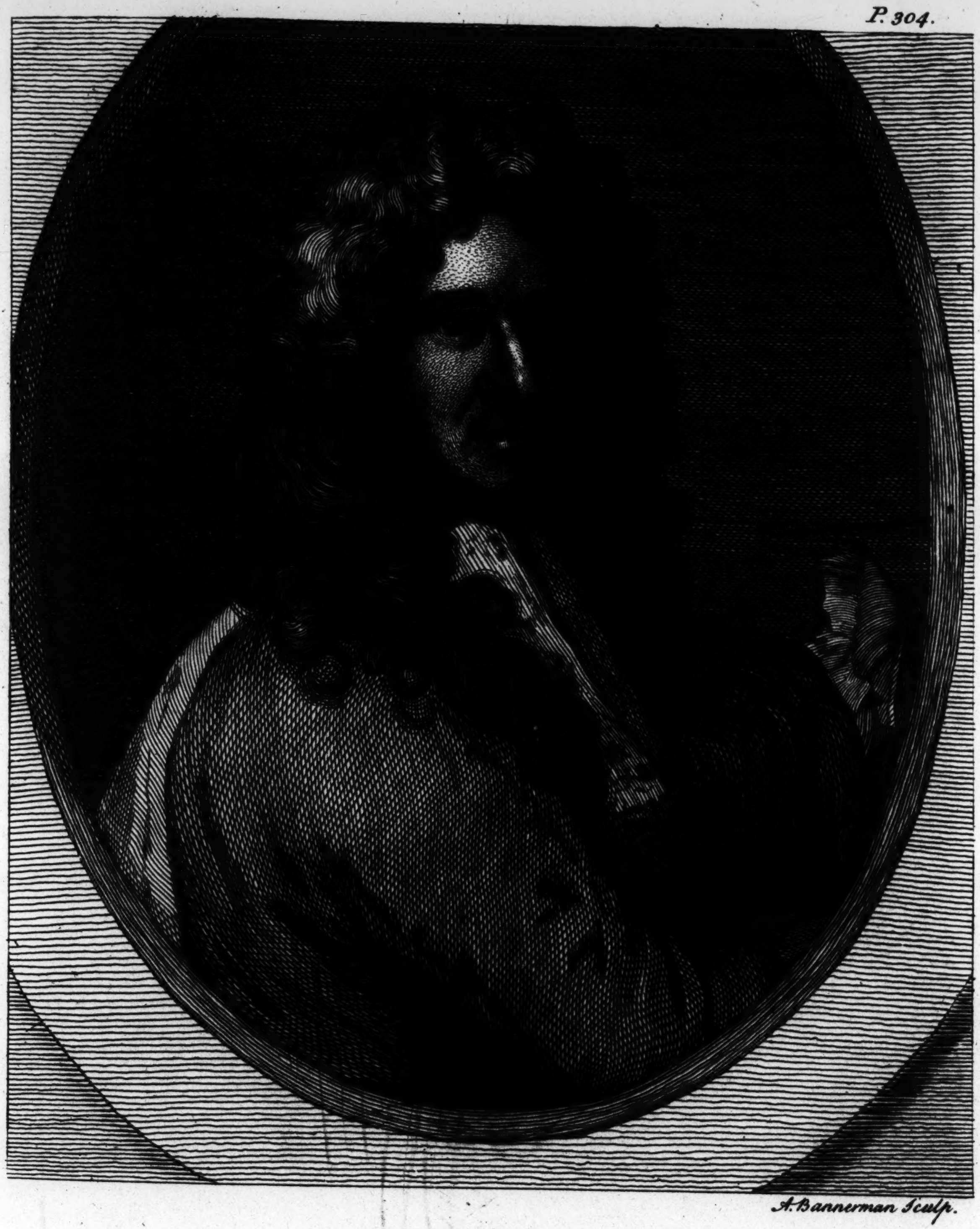
Varelſt was ſhut up towards the end of his life, but recovered his ſenſes at laſt, not his genius, and lived to a great age, certainly as late as 1710, and died in Suffolk-ſtreet. In king James's collection were ſix of his hand: the king, queen, and ducheſs of Portſmouth, half lengths; a landſcape, flowers, and fruit: in lord Pomfret's were nine flower-pieces.

His brother Harman Varelſt lived ſome time at Vienna, till the Turks beſieged it in 1683. He painted hiſtory, fruit and flowers, and dying about 1700 was buried in St. Andrew's Holbourn. He left a ſon of his profeſſion called Cornelius, and a very accompliſhed daughter, who painted in oil, and drew ſmall hiſtories, portraits both in large and ſmall, underſtood muſic, and ſpoke Latin, German, Italian, and other languages.

ANTONIO VERRIO,

a Neapolitan; an excellent painter for the ſort of ſubjects on which he was employed: that is, without much invention, and with leſs taſte, his exuberant pencil was ready at pouring out gods, goddeſſes, kings, emperors and triumphs, over thoſe public ſurfaces on which the eye never reſts long enough to criticize, and where one ſhould be ſorry to place the works of a better maſter—I mean, ceilings and ſtair-caſes. The New Teſtament or the Roman Hiſtory coſt him nothing but ultra-marine; that and marble columns, and marble ſteps he never ſpared. He firſt ſettled in France, and painted the high altar of the Carmelites at Thoulouſe, which is deſcribed in Du Puy's Traité ſur la Peinture, p. 219. Thoul. 1699.

Charles II. having a mind to revive the manufacture of tapeſtry at Mortlack, which had been interrupted by the civil war, ſent for Verrio to England; but, changing his purpoſe, conſigned over Windſor to his pencil. The king was induced to this by ſeeing ſome of his painting at lord Arlington's, at the end of St. James's-park, where at preſent ſtands Buckingham-houſe. The firſt picture Verrio drew for the king was his majeſty in naval triumph, now in the public dining-room in the caſtle. He executed moſt of the ceilings there, one whole ſide of St. George's-hall, and the chapel. On the ceiling of the former he has pictured Antony earl of Shaftſbury, in the character of Faction, diſperſing libels; as in another place he revenged a private quarrel with the houſe-keeper Mrs. Marriot, by borrowing her ugly face for one of the furies.



A. Bannerman Sculp.

VERRIO.

With ſtill greater impropriety he has introduced himſelf, ſir Godfrey Kneller, and Bap. May ſurveyor of the works, in long periwigs, as ſpectators of Chriſt healing the ſick. He is recorded as operator of all theſe gaudy works in a large inſcription over the tribune at the end of the hall *:

Antonius Verrio Neapolitanus
non ignobili ſtirpe natus
ad honorem Dei,
Auguſtiſſimi Regis Caroli ſecundi
et
Sancti Georgii
Molem hanc feliciſſimâ manu
Decoravit.

The king paid him generouſly. Vertue met with a memorandum of moneys he had received for his performances † at Windſor: as the compariſon of prices in different ages may be one of the moſt uſeful parts of this work, and as it is remembered what Annibal Caracci received for his glorious labour in the Farneſe palace at Rome, it will not perhaps be thought tedious if I ſet down this account.

‡ An account of moneys paid for painting done in Windſor-caſtle for his majeſty by ſignior Verrio ſince July 1676:

			£.	s.	d.
King's guard-chamber	—	—	300	0	0
King's preſence-chamber	—	—	200	0	0
Privie-chamber —	—	—	200	0	0
Queen's drawing-room	—	—	250	0	0
Queen's bed-chamber	—	—	100	0	0
King's great bed-chamber	—	—	120	0	0
King's little bed-chamber	—	—	50	0	0
King's drawing-room	—	—	250	0	0
	(Carried forward)		£. 1470	0	0

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* There is a deſcription of St. George's-hall in the Muſæ Anglicanæ.

† St. George's-hall is not ſpecified; I ſuppoſe it was done afterwards.

‡ Copied, ſays Vertue, from a half ſheet of paper fairly written in a hand of the time.

(Brought forward)	£.1470	0	0
King's cloſſet	50	0	0
King's eating-room	250	0	0
Queen's long gallery	250	0	0
Queen's chappel	110	0	0
King's privie back-ſtairs	100	0	0
The king's gratuity	200	0	0
The king's carved ſtairs	150	0	0
Queen's privie-chamber	200	0	0
King's guard-chamber-ſtairs	200	0	0
Queen's preſence-chamber	200	0	0
Queen's great ſtairs	200	0	0
Queen's guard-chamber	200	0	0
Privy-gallery	200	0	0
Court-yard	200	0	0
Penſion at Midſummer, 1680	100	0	0
A gratuity of 200 guineas	215	8	4
Penſion at Chriſtmas, 1680	100	0	0
Penſion at Midſummer, 1681	100	0	0
The king's chappel	900	0	0
Over-work in the chappel	150	0	0
	5545	8	4

On the back of this paper

His majeſty's gift, a gold chain	200	0	0
More, by the duke of Albemarle for a ceiling	60	0	0
More, my lord of Eſſex	40	0	0
More, from Mr. Montague of London	800	0	0
More, of Mr. Montague of Woodcutt	1300	0	0
In all	£.6845	8	4

The king's bounty did not ſtop here; Verrio had a place of maſter-gardener, and a lodging at the end of the park, now Carleton-houſe. He was expenſive, and kept a great table, and often preſſed the king for money with a freedom which his majeſty's own frankneſs indulged. Once at Hampton-court, when he had but lately received an advance of a thouſand pounds, he found the king in ſuch a circle that he could not approach. He called out, Sire, I deſire the favour of ſpeaking to your majeſty.—Well, Verrio, ſaid the king, what is your requeſt?—Money, ſir: I am ſo ſhort in caſh, that I am not able to pay my workmen, and your majeſty and I have learned by experience, that pedlars and painters cannot give credit long. The king ſmiled, and ſaid he had but lately ordered him 1000*l.* Yes, ſir, replied he, but that was ſoon paid away, and I have no gold left.—At that rate, ſaid the king, you would ſpend more than I do to maintain my family.—True, anſwered Verrio, but does your majeſty keep an open table as I do?

He gave the deſigns for the large equeſtrian picture of that monarch in the hall at Chelſea-college; but it was finiſhed by Cook, and preſented by lord Ranelagh.

On the acceſſion of James II. Verrio was again employed at Windſor in Wolſey's Tomb-houſe, then deſtined for a Romiſh chapel. He painted that king and ſeveral of his courtiers in the hoſpital of Chriſt-church, London. Among other portraits there is doctor Hawes, a phyſician: Vertue ſaw the original head, from whence he tranſlated it into the great piece, which Verrio preſented to the hoſpital. He painted too at that of St. Bartholomew.

The Revolution was by no means agreeable to Verrio's religion or principles. He quitted his place, and even refuſed to work for king William. From that time he was for ſome years employed at the lord Exeter's at Burleigh, and afterwards at Chatſworth. At the former he painted ſeveral chambers, which are reckoned among his beſt works. He has placed his own portrait in the room where he repreſented the hiſtory of Mars and Venus; and for the Bacchus beſtriding a hogſhead, he has, according to his uſual liberty, borrowed the countenance of a dean, with whom he was at variance *. At Chatſworth is much of his hand. The altar-piece in the chapel is the beſt piece I ever ſaw of his; the ſubject, the incredulity of St. Thomas. He was employed too at Lowther-hall †, but the houſe has been burnt. At laſt, by perſuaſion of lord Exeter, he condeſcended to ſerve king William, and was

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* It was more excuſable, that when his patron obliged him to inſert a pope in a proceſſion not very honourable to the Romiſh religion, he added the portrait of the archbiſhop of Canterbury then living.

† In Nichols's collection of poems, vol. v. 37, is one by Tickell, called Oxford, and inſcribed to lord Lonſdale, in which is this couplet, at once deſcriptive of Verrio's paintings, and worthy of being preſerved in the Bathos:

Such art as this adorns your Lowther's hall,
Where feaſting gods carouſe upon the wall.

ſent to Hampton-court, where, among other things, he painted the great ſtaircaſe, and as ill, as if he had ſpoiled it out of principle. His eyes failing him *, queen Anne gave him a penſion of 200*l.* a year for life; but he did not enjoy it long, dying at Hampton-court in 1707.

Scheffers of Utrecht was employed by Verrio for twenty-five years. At his firſt arrival he had worked for picture-ſellers. Lanſeron was another painter in Verrio's ſervice, and aſſiſted him ſeven or eight years at Windſor.

JAMES HUYSMAN OR HOUSMAN †

was born at Antwerp in 1656, and ſtudied under Bakerel, a ſcholar of Rubens, and competitor of Vandyck. Bakerel was a poet too, and a ſatiric one, and having written an invective againſt the jeſuits was obliged to fly. Huyſman, deprived of his maſter, came to England, and painted both hiſtory and portraits. In the latter he rivalled ſir Peter Lely, and with reaſon. His picture of lady Byron over the chimney in the beauty-room at Windſor, is at leaſt as highly finiſhed, and coloured with as much force as ſir Peter's works in that chamber, though the lady who ſat for it is the leaſt handſome of the ſet ‡. His Cupids were admired; himſelf was moſt partial to his picture of queen Catherine. There is a mezzotinto from it, repreſenting her like St. Catherine. King James § had another in the dreſs of a ſhepherdeſs; and there is a third in Painter's-hall. He created himſelf the queen's painter, and, to juſtify it, made her ſit for every Madonna or Venus that he drew. His capital work was over the altar of her chapel at St. James's, now the French church. He died in 1696, and was buried in St. James's church.

Vertue mentions another painter of the ſame furname, whom he calls Michlaer Huyſman of Mecklin, and ſays he lived at Antwerp; that he ſtudied the Italians, and painted landſcapes in their manner, which he adorned with buildings and animals. He came to England, and brought two large landſcapes, which he kept to ſhow what he could do; for theſe he had frames richly carved by Gibbons, and gave the latter two pictures in exchange. In a ſale in 1743, Vertue ſaw three ſmall landſcapes and figures by him of great merit. On the Revolution he returned to Antwerp, and died there 1707, aged near 70.

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* It was not only this decay, but his death, that prevented his being employed at Blenheim, as probably was intended; for the author of ſome verſes addreſſed to Verrio in the ſixth volume of Dryden's Miſcellanies, carried his prophetic imagination ſo far as to behold the duke's triumphs repreſented there by our painter; who died before the houſe was built.

† Graham.

‡ I find in Vertue's notes, that he had been told it is not lady Byron, but lady Bellaſſis. If it was the lady Bellaſſis who was miſtreſs to king James, it becomes more valuable; and while Charles paid his brother the compliment of enrolling the latter's miſtreſs with his own, he tacitly inſinuated how much better a taſte he had himſelf. I have an unfiniſhed head by Cooper of king James's lady Bellaſſis, which is hiſtorically plain. Huyſman's picture has certainly ſome reſemblance to the mezzotinto of her from ſir Peter Lely.

§ See his catalogue. There too is mentioned the ducheſs of Richmond in man's apparel, by Huyſman. It is a pretty picture, now at Kenſington: the dreſs is that of a cavalier about the time of the civil war, buff with blue ribbands.

MICHAEL WRIGHT

was born in Scotland, but came to London at the age of 16 or 17, and proved no bad portrait-painter. In 1672 he drew for ſir Robert Vyner a whole length of prince Rupert in armour, with a large wig. On the back he wrote the prince's titles at length, and his own name thus: Jo. Michael Wright Lond. pictor regius pinxit 1672. The earl of Oxford had a half length by him of ſir Edward Turner, ſon of ſir Edward, ſpeaker of the houſe of commons and chief baron. On that he called himſelf Joſ. Michael Wright *Anglus*, 1672, but on the portraits of the judges in Guildhall he wrote *Scotus*. Sir Peter Lely was to have drawn theſe pictures; but, refuſing to wait on the judges at their own chambers, Wright got the buſineſs, and received 60*l.* for each piece. Two of his moſt admired works were a highland laird, and an Iriſh tory, whole lengths, in their proper dreſſes, of which ſeveral copies were made. At Windſor is his large picture of John Lacy the comedian, in three different characters, Parſon Scruple in the Cheats, Sandy in the Taming of the Shrew, and Monſieur de Vice in the Country Captain*. It was painted in 1675, and ſeveral copies taken from it. He twice drew a duke of Cambridge, ſon of king James †, perhaps the two children who bore that title; one of them is in the king's cloſet at St. James's. He painted too a ceiling in the king's bed-chamber at Whitehall.

Wright attended Roger Palmer earl of Caſtlemaine, as ſteward of his houſehold, on his embaſſy to the pope ‡, and at his return publiſhed a pompous account of it, firſt in Italian, then in Engliſh. He had been in Italy before. At his return from the embaſſy he was mortified to find that ſir Godfrey Kneller had engroſſed moſt of his buſineſs. In 1700, upon a vacancy of the king's painter in Scotland, he ſolicited to ſucceed; but a ſhopkeeper was preferred:—and in truth Wright had not much pretenſions to favour in that reign—yet as good as his fellow-labourer Tate, who wrote panegyrics in Wright's edition of the Embaſſy, and yet was made poet laureat to king William. Orlandi mentions Wright; "Michaele [*] Rita Ingleſe notato nel Catalogo degli Academici di Roma nel anno 1688." Wright left a ſon at Rome, who was maſter of languages, and died there. He had a nephew too of his own name, educated at Rome, but who ſettled in Ireland, where he had ſo much ſucceſs, that he gained 900*l.* the firſt year, and was always paid 10*l.* a head. Pooley and Magdalen Smith were there at the ſame time; the latter and young Wright were rivals.

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* In Dodſley's Theatric Records, printed in 1756, inſtead of Sandy and De Vice, the other two characters are ſaid to be Teague in the Committee, and Gallyard in the Variety. p. 67.

† Vide Catalogue.

‡ It is well known with what neglect and indifference this embaſſy was received by the pope.

Wright the uncle had a fine collection of gems and coins, which were purchaſed by ſir Hans Sloane after his death, which happened about the year 1700, in James-ſtreet, Covent-garden. He is buried in that church.

EDMUND ASHFIELD[†],

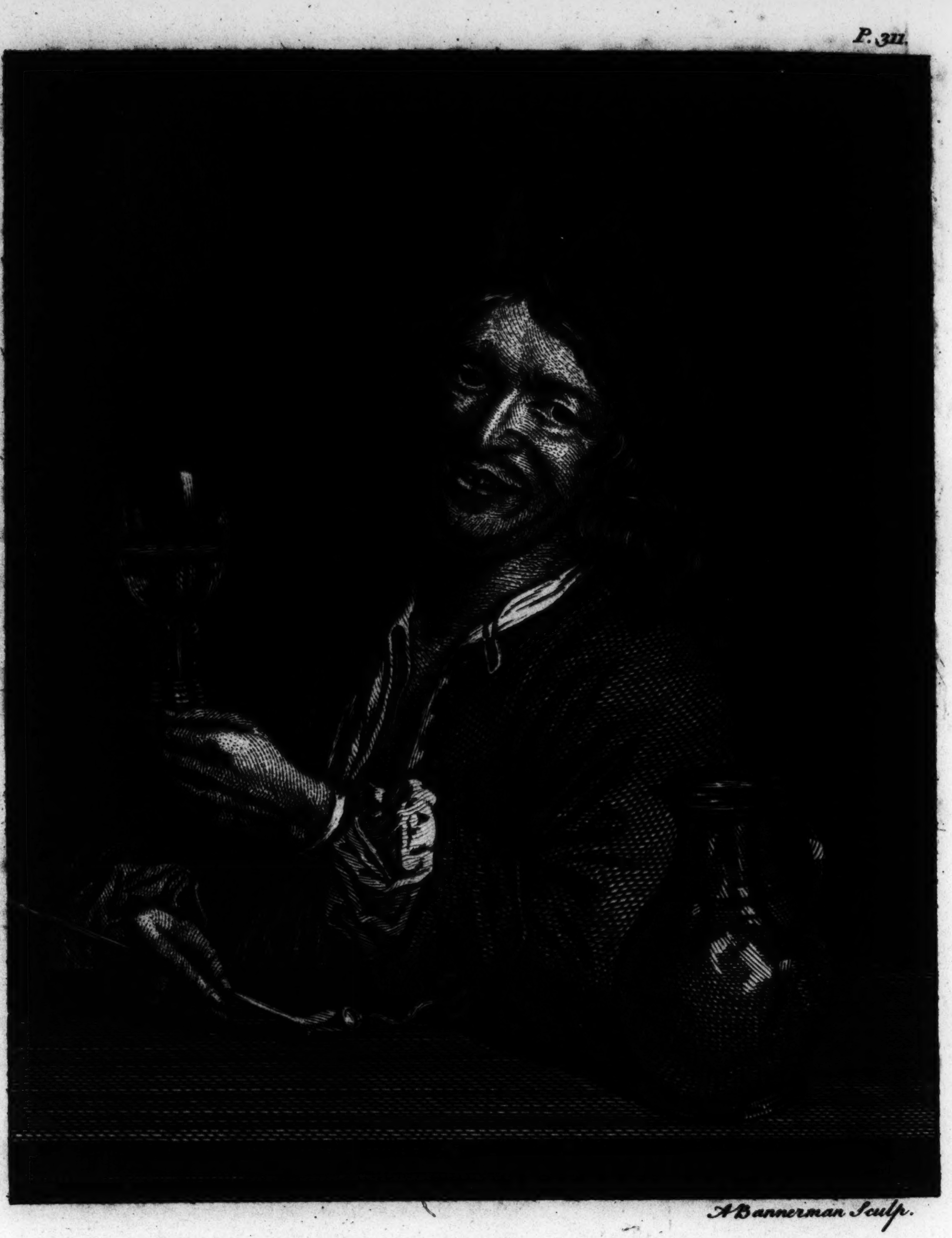
ſcholar of Wright, was well deſcended, and painted both in oil and crayons, in which he made great improvements for multiplying the tints. He inſtructed Lutterel, who added the invention of uſing crayons on copper-plates. Vertue had ſeen a head of ſir John Bennet, afterwards lord Oſſulſton, painted neatly by Aſhfield, though not in a good manner: but at Burleigh is a ſmall portrait of a lady Herbert by him highly finiſhed and well painted.

The jeſuits endeavoured to compenſate for the pontiff's contempt: they treated Caſtlemaine in a moſt magnificent manner, and all the arts were called in to demonſtrate their zeal, and compliment the bigot-monarch. But the good fathers were unlucky in ſome of their inſcriptions, which furniſhed ample matter for ridicule: particularly, ſpeaking of James, they ſaid, *Alas Carolo addidit*; and that the former might chooſe an embaſſador worthy of ſending to heaven, *He diſpatched his brother.* Vide Hiſt. of England, in two volumes, vol. ii. p. 113, 5th edit. 1723.

[*] Lord Pelham has a ſmall three-quarters of Mrs. Cleypole, on which is written M. Ritus fec. It is an emblematic piece, the allegory of which is very obſcure, but highly finiſhed. There is another exactly the ſame, except that it wants the painter's name, at Eaſt Horſley, formerly the ſeat of ſir Edward Nicholas.

[†] Graham.

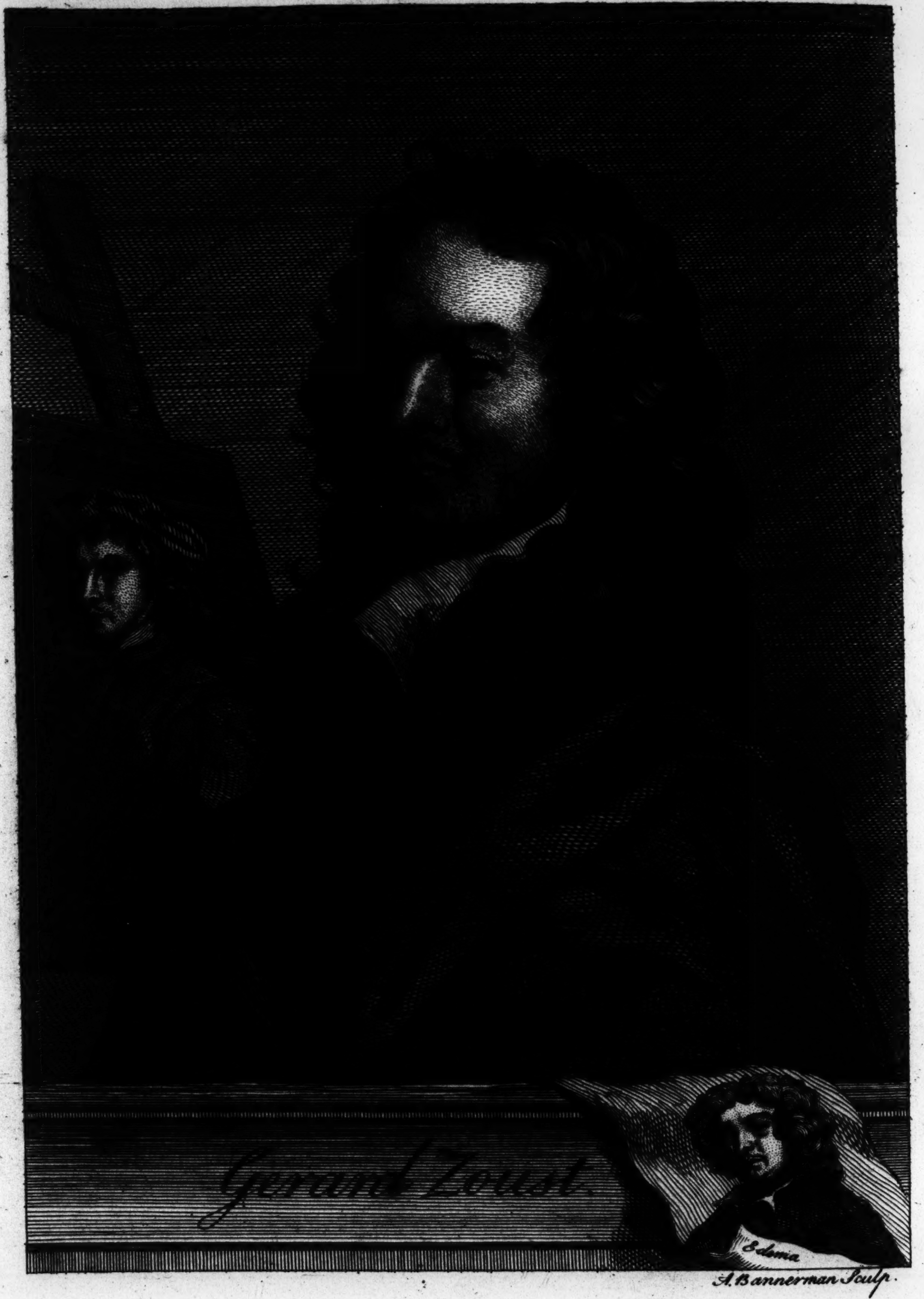
P. 311.



A Bannerman Sculp.

PETER ROESTRATEN.

P. 311


Gerard Zoust.
Edema

A. Bannerman Sculp.

PETER ROESTRATEN[*]

was born at Harlem in 1627, and learned of Francis Hals, whoſe daughter he married, and whoſe manner for ſome time he followed; but afterwards taking to ſtill-life, painted little elſe. Sir Peter Lely was very kind [†] to him at his arrival in England, and introduced him to king Charles; but it does not appear that he was encouraged at court, nothing of his hand appearing in the palaces or royal catalogues: he found more countenance from the nobility. There is a good picture by him at Kiveton, the ſeat of the duke of Leeds, one at Chatſworth, and two were at lord Pomfret's. At lord Radnor's ſale in 1724 were three or four of his pictures, particularly one repreſenting the crown, ſceptre and globe. He was particularly fond of drawing wrought plate. At the counteſs of Guildford's at Waldeſhare in Kent are ſome of his works. I have one, well coloured, containing an ivory tankard, ſome figures in bronze, and a medal of Charles II. appendant to a blue riband. It is certain that he arrived early in this reign; for he hurt his hip at the fire of London, and went lame for the reſt of his life. Graham ſays, that having promiſed to ſhow a whole length by Francis Hals to a friend, and the latter growing impatient, he called his wife, who was his maſter's daughter, and ſaid, "There is a whole length by Hals." Theſe are trifling circumſtances; but what more important happens in ſedentary and retired lives? They are at leaſt as well worth relating as the witticiſms of the old philoſophers. Roeſtraten died in 1698, in the ſame ſtreet with Michael Wright, and was buried in the ſame church.

GERARD SOEST, called ZOUST,

was born in Weſtphalia, and came to England probably before the Reſtoration, for Sanderſon mentions him as then of eſtabliſhed reputation [‡]. By what I have ſeen of his hand, particularly his own head at Houghton, he was an admirable maſter. It is animated with truth and nature; round, bold, yet highly finiſhed. His draperies were often of ſatin, in which he imitated the manner of Terburgh, a Dutch painter of converſations, but enlarged his ideas on ſeeing Vandyck. He was inliſted among the rivals of ſir Peter Lely; the number of them is ſufficient honour to the latter. Emulation ſeldom unites a whole profeſſion againſt one, unleſs he is clearly their ſuperior. Soeſt is commended by Vertue and Graham for his portraits of men: both confeſs that his taſte was too Dutch and ungraceful, and his humour too rough to pleaſe the ſofter ſex. The gentle manners of ſir Peter carried them all from his competitor. Soeſt, who was capricious, ſlovenly and covetous, often went to the door himſelf; and if he was not in a humour to draw thoſe who came to ſit, or was employed in the meaner offices of his family, he would act the ſervant, and ſay his maſter was not at home: his dreſs made him eaſily miſtaken. Once, when he lived in Curſitor's-alley, he admitted two ladies, but quitted the houſe himſelf. His wife was obliged to ſay, that ſince he could not pleaſe the ladies, he would draw no more of them. Greenhill carried Wildt * the painter to Soeſt, who then lived at the corner houſe in Holbourn-row, and he ſhowed them a man and horſe large as life on which he was then at work, out of humour with the public and the fairer half of it. In Jervaſe's ſale was a portrait of Mr. John Norris by Soeſt, which Jervaſe eſteemed ſo much, that he copied it more than once, and even imitated it in his firſt pictures. On the back was written 1685, but that was a miſtake; Soeſt died in Feb. 1681. I have a head by him, I believe of Griffiere; it has a mantle of purple ſatin admirably coloured. At the Royal Society is a head of Dr. John Wallis; at Draper's-hall, Sheldon lord mayor, whole length; in the audit-room of Chriſt-church, Oxford, a head of Fuller biſhop of Lincoln; and at Wimpole was a good double half-length of John earl of Bridgwater, and Grace his counteſs, ſitting. Vertue deſcribes another head of ſir Francis Throckmorton, in a full wig and a cravat tied with a ribband, and the painter's name; a fine head of Loggan the engraver; and another which he commends extremely of a gentleman in a full dark periwig, and pink-coloured drapery: on the ſtraining frame was written

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[*] Graham.

[†] Deſcamps ſays that Lely, growing jealous of Roeſtraten, propoſed to him a partition of the art: portraits were to be monopolized by Lely; all other branches were to be ceded to Roeſtraten, whoſe works were to be vaunted by Lely, and for which by theſe means he received 40 and 50 guineas. It is very improbable that an artiſt ſhould relinquiſh that branch of his buſineſs, which ſuch a propoſal told him he was moſt capable of executing.

[‡] Printed in 1685. Deſcribing a picture of a huſband and wife, he ſays, "It muſt be valued an ornament to the dyning-room; being beſides well known to be the art of Sowſt's handy-work, and he a maſter of ſufficiencie." Graphice, p. 43. At Welbeck is Lucy lady Hollis by him, 1657.

Gerard Soeſt pinxit ebdomedâ Pentecoſtes } Anno Domini 1667,
Ætatis 30.

Price of } Picture 3*l.*
Frame 16*s.*

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* Of this perſon I find no other account.

Vertue ſaw too a ſmall oval painted on paper and paſted on board, the portrait of a Mr. Thompſon. Soeſt was not only an able maſter himſelf, but formed Mr. Riley.

——— READER,

another ſcholar of Soeſt, was ſon of a clergyman, and born at Maidſtone in Kent. He lived ſome time at a nobleman's in the weſt of England, and at laſt died poor in the Charter-houſe.

JOHN LOTEN,

a Dutch landſcape-painter, lived here long and painted much; chiefly glades, dark oaken groves, land-ſtorms and water-falls; and in Swiſſerland, where he reſided too, he drew many views of the Alps. He died in London about 1680. In king James's catalogue, where are mentioned three of his landſcapes, he is called Loaton. Except this little notice, all the reſt is taken from Graham, as are the three next articles entirely.

THOMAS MANBY,

an Engliſh landſcape-painter, who had ſtudied in Italy, from whence he brought a collection of pictures that were ſold in the Banqueting-houſe. He lived ten years after the preceding.

NICHOLAS BYER,

born at Drontheim in Norway, painted both hiſtory and portraits. He was employed by ſir William Temple, for three or four years, at his houſe at Shene near Richmond, where he died. All that Graham knew remarkable relating to him was, that he was the firſt man buried in St. Clement's Danes after it was rebuilt, which had been founded by his countrymen.

ADAM COLONI,

of Rotterdam, lived many years in England, and was famous for ſmall figures, country-wakes, cattle, fire-pieces, &c. He copied many pictures of Baſſan, particularly thoſe in the royal collection. He died in London 1685, at the age of 51, and was buried in St. Martin's.

His ſon, Henry Adrian Coloni, was inſtructed by his father and by his brother-in-law Vandieſt, and drew well. He ſometimes painted in the landſcapes of the latter, and imitated Salvator Roſa. He was buried near his father in 1701, at the age of 33.

JOHN GRIFFIERE,

an agreeable painter, called the Gentleman of Utrecht, was born at Amſterdam in 1645, and placed apprentice to a carpenter, a profeſſion not at all ſuiting his inclination. He knew he did not like to be a carpenter, but had not diſcovered his own bent. He quitted his maſter, and was put to ſchool; but becoming acquainted with a lad who was learning to paint earthen-ware, young Griffiere was ſtruck with the ſcience though in ſo rude a form, and paſſed his time in aſſiſting his friend inſtead of going to ſchool, yet returning regularly at night as if he had been there. This deception however could not long impoſe on his father, who prudently yielded to the force of the boy's genius—but, while he gratified it, hoped to ſecure him a profeſſion, and bound him to the ſame maſter with his friend the tile-painter. Griffiere improved ſo much even in that coarſe ſchool, that he was placed with a painter of flowers, and then inſtructed by one Roland Rogman, whoſe landſcapes were eſteemed. He received occaſional leſſons too from Adrian Vandevelde, Ruyſdale, and Rembrandt, whoſe peculiarity of ſtyle, and facility of glory, acquired rather by a bold trick of extravagant chiaro ſcuro than by genius, captivated the young painter, and tempted him to purſue that manner. But Rogman diſſuaded him; and Griffiere, though often indulging his taſte, ſeems to have been fixed by his maſter to landſcapes, which he executed with richneſs and neat colouring, and enlivened with ſmall figures, cattle and buildings.

When he quitted Rogman and Utrecht, he went to Rotterdam, and, ſoon after the fire of London, came to England, married and ſettled here; received ſome inſtructions from Loten, but eaſily excelled him. He drew ſome views of London, Italian ruins, and proſpects on the Rhine. Such mixed ſcenes of rivers and rich country were his favourite ſubjects. He bought a yacht, embarked with his family and his pencils, and paſſed his whole time on the Thames, between Windſor, Greenwich, Graveſend, &c. Beſides theſe views, he excelled in copying Italian and Flemiſh maſters, particularly Polenburgh, Teniers, Hondecooter, Rembrandt and Ruyſdale.

After ſtaying here many years, he ſailed in his own yacht to Rotterdam; but being tempted by a pilot who was coming to England, ſuddenly embarked again for this country, but was ſhipwrecked, and loſt his whole cargo except a little gold which his daughter had wrapped in a leathern girdle. He remained in Holland ten or twelve years; and, returning to England, ſtruck upon a ſand-bank, where he was eight days before he could get off. This new calamity cured him of his paſſion for living on the water. He took a houſe in Millbank, where he lived ſeveral years, and died in 1718, aged above 72 *. In lord Orford's collection are two pretty pictures by him, a ſea-port and a landſcape. He etched ſome ſmall plates of birds and beaſts from drawings of Barlow, and five large half-ſheet plates of birds in a ſet of twelve; the other ſeven were done by Fr. Place.

Robert Griffiere, his ſon, born in England 1688, was bred under his father, and made good progreſs in the art. He was in Ireland when his father was ſhipwrecked, and, going to him in Holland, imitated his manner of painting and that of Sachtleven. John Griffiere, a good copyiſt of Claud Lorrain, and who died in Pall-mall a few years ago, was, I believe, the younger ſon of old Griffiere.

GERARD EDEMA,

born according to Vertue in Frieſland, Graham ſays at Amſterdam, was ſcholar of Everding, whoſe manner he followed, and of whom there is a ſmall book of mountainous proſpects, containing ſome 50 plates. Edema came to England about 1670, and made voyages both to Norway and Newfoundland, to collect ſubjects for his pictures among thoſe wildneſſes of nature; he delighting in rocky views, falls of water, and ſcenes of horror. For figures and buildings he had no talent, and where he wanted them was aſſiſted by Wyck. The latter, Vandevelde and Edema lived ſome time at Mount-Edgcumbe with ſir Richard, grandfather of the preſent lord Edgcumbe, and painted ſeveral views of the mount in concert, which are now in a manner decayed. Edema's

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* His pictures were ſold in Covent-garden after his death, with a collection by Italian and Flemiſh maſters, brought from Holland by his ſon Robert. Among the father's paintings were ſome in imitation of the different manners of Elſheimer, Polenburgh, Pouſſin, Wouverman, Berghem, Titian, Salvator Roſa, Gerard Dou, Baſſan, Guido, and Vanderwerffe. In the ſame catalogue is mentioned a piece in water-colours by Polenburgh.

temper was not ſo unſociable as his genius: he loved the bottle, and died of it at Richmond about the year 1700; Graham ſays in the 40th year of his age, which probably is a miſtake, if he came to England in 1670—he could not have learnt much of Everding, if he quitted his ſchool at ten years old.

THOMAS STEVENSON,

ſcholar of Aggas*, who painted landſcape in oil, figures and architecture in diſtemper. The latter is only a dignified expreſſion, uſed by Graham, for ſcene-painting; even in which kind, he owns, Stevenſon's works grew deſpiſed. The deſigns for the pageant, called Goldſmith's Jubilee, on the mayoralty of ſir Robert Vyner, were given by this man.

PHILIP DUVAL,

a Frenchman, ſtudied under Le Brun, and afterwards in Italy the Venetian ſchool. He came to England, and painted ſeveral pictures. One for the famous Mrs. Stuart ducheſs of Richmond repreſented Venus receiving armour from Vulcan for her ſon. The head-dreſs of the goddeſs, her bracelets, and the Cupids, had more the air of Verſailles than Latium. On the anvil was the painter's name, and the date 1672. Notwithſtanding the good breeding of his pencil, Duval was unſucceſsful; but Mr. Boyle finding in him ſome knowledge of chemiſtry, in which he had hurt his ſmall fortune, generouſly allowed him an annuity of 50*l.* On the death of his patron Duval fell into great indigence, and at laſt became diſordered in his ſenſes. He was buried at St. Martin's about 1709.

EDWARD HAWKER

ſucceeded ſir Peter Lely in his houſe, not in his reputation. He painted a whole length of the duke of Grafton, from which there is a print, and a head of ſir Dudley North; was a poor knight of Windſor, and was living in 1721, aged fourſcore. The reader muſt excuſe ſuch brief or trifling articles. This work is but an eſſay towards the hiſtory of our arts: all kinds of notices are inſerted, to lead to farther diſcoveries; and if a nobler compendium ſhall be formed, I willingly reſign ſuch minutiæ to oblivion.

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* Aggas, whom I have mentioned in page 134 of this volume, was little more than a ſcene-painter; for which reaſon I do not give him a ſeparate article here. All the account we have of him is from Graham.

SIR JOHN GAWDIE,

born in 1639, was deaf and dumb, but compenſated part of theſe misfortunes by a talent for painting, in which he was not unſucceſsful. He had learned of Lely, intending it for his profeſſion, but, on the death of his elder brother, only continued it for his amuſement.

B. FLESSHIER,

another obſcure painter mentioned by Vertue, and a frame-maker too, lived in the Strand, near the Fountain Tavern; yet probably was not a very bad performer, as a large piece of fruit painted by him was thought worthy of a place in ſir Peter Lely's collection. Another was in that of king Charles the firſt. At lord Dyſart's at Ham-houſe are a landſcape and two pretty ſmall ſea-pieces by Fleſshier.

BENEDETTO GENARO,

nephew and diſciple of Guercino, and, if that is much merit, reſembling him in his works. He imitated his uncle's extravagantly dark ſhades, caught the roundneſs of his fleſh, but with a diſagreeable lividneſs, and poſſeſſed at leaſt as much grace and dignity. He came to England, and was one of Charles's painters. In king James's catalogue are mentioned twelve of his hand: moſt of them, I believe, are ſtill in the royal palaces; four are at Windſor. At Chatſworth are three by him; and Lot and his daughters at Coudray. His Hercules and Deianira was ſold at Streater's ſale for 11 *l.* He was born in 1633, and died in 1715. It is ſaid that he had a miſtreſs of whom he was jealous, and whom he would not ſuffer the king to ſee.

GASPAR NETSCHER*

painted ſmall portraits in oil. He was invited to England by ſir William Temple,

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[*] He was diſciple of Terburg, who Deſcamps and the French author that I ſhall mention preſently, ſay, was in England; and the former adds, that he received immenſe prices for his works,

Temple, and recommended to the king, but ſtaid not long here *. Vertue mentions five of his pictures: one, a lady and a dog, with his name to it: another of a lady, her hands joined, oval on copper: the third, lord Berkeley of Stratton, his lady, and a ſervant, in one piece, dated 1676. The others, ſmall ovals on copper of king William and queen Mary, painted juſt before the Revolution, in the collection of the duke of Portland. Netſcher died of the gravel and gout in 1684.

JACOB PEN,

a Dutch painter of hiſtory, commended by Graham. There is a St. Luke by him in Painter's-hall. He died about 1686.

——— SUNMAN,

of the ſame country with the preceding, came to England in the reign of Charles II. and got into good buſineſs after the death of ſir Peter Lely; but, having drawn the king with leſs applauſe than Riley, he was diſguſted, and retired to Oxford, where he was employed by the Univerſity, and painted for them the large pictures of their founders now in the picture-gallery. He drew dean Fell, father of the biſhop, and Mr. William Adams, ſon of him who publiſhed the Villare Anglicanum. In term-time Sunman went conſtantly to Oxford; the reſt of the year he paſſed in London, and died at his houſe in Gerard-ſtreet about 1707.

——— SHEPHARD,

an Engliſh artiſt, of whom I can find no record, but that he lived in this

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works, and that he twice drew king William III. However, his ſtay here was certainly ſhort; and as I cannot point out any of his works, it is not worth while to give him a ſeparate article. His life may be ſeen in the authors I quote. Teniers, who, according to the ſame writers, was here too, came only to buy pictures, and therefore belongs ſtill leſs to this Catalogue.

* The French author of the Abregé de la Vie des plus fameux Peintres, affirms that he never was here, being apprehenſive of the tumult of a court, and that he compounded with the king by ſending him ſeveral pictures, p. 39. One would think that Charles had invited Netſcher to his parties of pleaſure, or to be a miniſter. The ſolitude of a painter's life is little diſturbed by working for a court. If the reſearches of Vertue were not more to be depended on than this inaccurate writer, the portraits of lord Berkeley and his lady would turn the balance in his favour. Did Netſcher ſend them for preſents to the king? I do not mean in general to detract from the merits of this writer; he ſeems to have underſtood the profeſſion, and is particularly valuable for having collected ſo many portraits of artiſts, and for giving liſts of engravers after their pictures. His work conſiſts of three volumes quarto.

reign near the Royal Exchange, painted Thom. Killigrew with his dog, now at lord Godolphin's, and retired into Yorkſhire, where he died.

—— STEINER,

a Swiſs, ſcholar of one Warner, whoſe manner he imitated, was alſo an architect. Standing on the walls at the ſiege of Vienna, he was wounded in the knee. The latter part of his time he lived in England, and died at Mortlack.

PETER STOOP,

a Fleming, was ſettled with his family at Liſbon, from whence they followed Catherine of Portugal to England. Peter painted battles, huntings, proceſſions, &c. and his brothers Roderigo and Theodore engraved them. If the pictures were equal to the plates from them, which are extremely in the manner of Della Bella, Peter was an artiſt of great merit. Graham ſays ſo, but that his reputation declined on the arrival of Wyck. Stoop was employed by one Doily, a dealer in pictures, ſtuffs, &c. and gave ſome inſtructions in painting to Johnſon, that admirable old comedian, the moſt natural and of the leaſt geſticulation I ever knew, ſo famous for playing the grave-digger in Hamlet, Moroſe, Noll Bluff, Biſhop Gardiner, and a few other parts, and from whom Vertue received this account. Stoop lived in Durham-yard, and when an aged man retired to Flanders about 1678, where he died eight years afterwards. Vertue does not ſay directly that the other two were brothers of Stoop; on the contrary, he confounds Roderigo with Peter: but I conclude they were his brothers or ſons, from the prints etched by them about the very time of Peter's arrival in England. They are a ſet of eight plates, containing the public entry of admiral Sandwich into Liſbon, and all the circumſtances of the queen's departure, arrival, and entries at Whitehall and Hampton-court. One, the entry of the earl, is dedicated to him by Theodore Stoop, ipſius regiæ majeſtatis pictor, and is the only one to which Vertue mentions the name of Theodore. Another is the queen's arrival at Hampton-court; but the name is wanting. Vertue deſcribes beſides a picture, ſeven feet wide and two high, containing the king's cavalcade through the gates of the city the day before his coronation, but printed in 1662. He ſays not where he ſaw it; but calls the painter Roderigo Stoop, as he does the engraver of the reſt of the above-mentioned plates. It is not impoſſible but Peter might have aſſumed the Portugueſe name of Roderigo at Liſbon. Some of the plates, among

Hollar's, to Ogleby's Æſop, were done by the ſame perſon, but very poorly. He etched a book of horſes in a much better manner *.

—— WAGGONER,

another unknown name, by whom there is a view of the fire of London in Painter's-hall †.

ALEXANDER SOUVILLE,

a Frenchman, as little known as the preceding, and diſcovered only by Vertue from a memorandum in the account-books at the Temple:

"October 17, 1685. The eight figures on the north-end of the Paper-buildings in the King's-bench-walks in the Inner-temple were painted by monſieur Alexander Souville."

WILLIAM VANDEVELDE,

diſtinguiſhed from his more famous ſon of the ſame name, by the appellation of *the Old*, was born at Leyden in 1610, and learned to paint ſhips by a previous turn to navigation. It was not much to his honour that he conducted the Engliſh fleet, as is ſaid, to burn Schelling. Charles II. had received him and his ſon with great marks of favour; it was puſhing his gratitude too far to ſerve the king againſt his own country. Dr. Rawlinſon the antiquary gave Vertue a copy of the following privy ſeal, purchaſed among the papers of ſecretary Pepys:

"Charles the ſecond, by the grace of God, &c. to our dear couſin prince Rupert, and the reſt of our commiſſioners for executing the place of lord high-admiral of England, greeting. Whereas wee have thought fitt to allow the ſalary of one hundred pounds per annum unto William Vandevelde the elder for taking and making draughts of ſea-fights; and the like ſalary of one hundred pounds per annum unto William Vandevelde the younger for putting the ſaid draughts into colours for our particular uſe; our will and plea-

ſure

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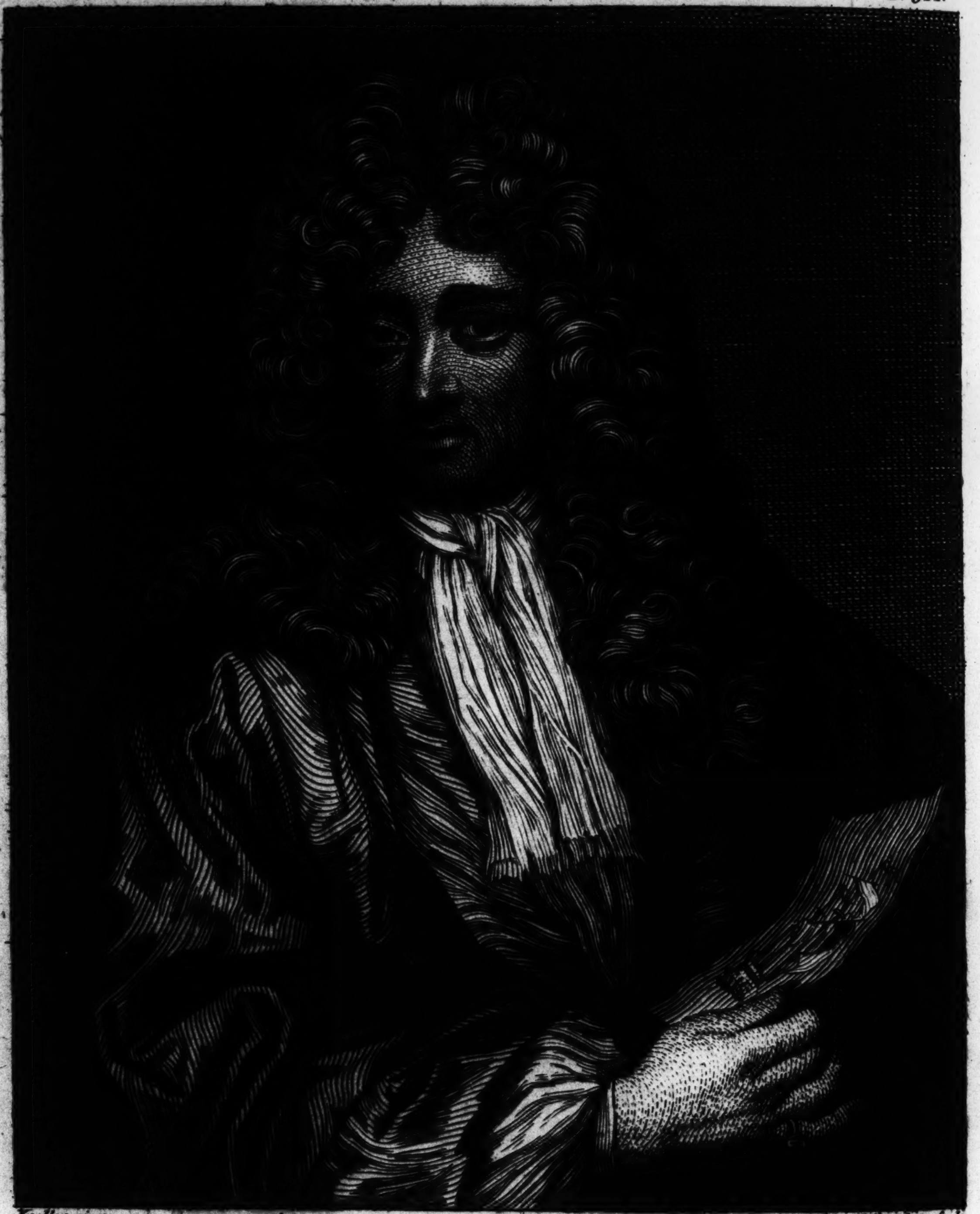
* Gilpin's Eſſay on Prints, 3d edit. p. 139.

† There was another obſcure painter, among others who have not come to my knowledge, called Bernart, who in 1660 painted the portraits of ſir Gervaſe and lady Elizabeth Pierpoint, now at the Hoo in Hertfordſhire, the ſeat of Thomas Brand, eſq.

P. 321.



Kneller pinx. T. Chambars sculp.

WILLIAM VANDE VELDE, Jun^{r}.

ſure is, and wee do hereby authorize and require you to iſſue your orders for the preſent and future eſtabliſhment of the ſaid ſalaries to the aforeſaid William Vandevelde the elder and William Vandevelde the younger, to be paid unto them and either of them during our pleaſure, and for ſo doing theſe our letters ſhall be your ſufficient warrant and diſcharge. Given under our privy-ſeal at our pallace of Weſtminſter, the 20th day of February in the 26th year of our reign."

The father, who was a very able maſter, painted chiefly in black and white, and latterly always put the date on his works. He was buried in St. James's church: on the grave-ſtone is this inſcription:

"Mr. William Vandevelde, ſenior, late painter of ſea-fights to their majeſties king Charles II. and king James, dyed 1693."

William Vandevelde, the ſon, was the greateſt man that has appeared in this branch of painting: the palm is not leſs diſputed with Raphael for hiſtory, than with Vandevelde for ſea-pieces: Annibal Caracci and Mr. Scott have not ſurpaſſed thoſe chieftains. William was born at Amſterdam in 1633, and wanted no maſter but his father, till the latter came to England; then for a ſhort time he was placed with Simon de Vlieger, an admired ſhip-painter of that time, but whoſe name is only preſerved now by being united to his diſciple's. Young William was ſoon demanded by his father, and graciouſly entertained by the king, to whoſe particular inclination his genius was adapted. William, I ſuppoſe, lived chiefly with his father at Greenwich, who had choſen that reſidence as ſuited to the ſubjects he wanted. In king James's collection were eighteen pieces of the father and ſon; ſeveral are at Hampton-court and at Hinchinbrook. At Buckingham-houſe was a view of Sole-bay-fight[‡] by the former, with a long inſcription. But the beſt choſen collection of theſe maſters is in a chamber at Mr. Skinner's in Clifford-ſtreet, Burlington-gardens, aſſembled at great prices by the late Mr. Walker. Vandevelde the ſon having painted the junction of the Engliſh and French fleets at the Nore, whither king Charles went to view them, and where he was repreſented going on board his own yacht, two commiſſioners of the admiralty agreed to beg it of the king, to cut it in two, and each to take a part. The

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[*] Vandevelde, by order of the duke of York, attended the engagement in a ſmall veſſel.

painter, in whoſe preſence they concluded this wiſe treaty, took away the picture and concealed it till the king's death, when he offered it to Bullfinch the printſeller (from whom Vertue had the ſtory) for fourſcore pounds. Bullfinch took time to conſider, and, returning to the purchaſe, found the picture ſold for 130 guineas. Afterwards it was in the poſſeſſion of Mr. Stone, a merchant retired into Oxfordſhire.

William the younger died in 1707, as appears by this inſcription under his print: Gulielmus Vanden Velde junior, navium et proſpectuum marinarum pictor, et ob ſingularem in illâ arte peritiam à Carolo et Jacobo 2do Magnæ Britanniæ regibus annuâ mercede donatus. Obiit 6 Apr. A. D. 1707. æt. ſuæ 74.

William the elder had a brother named Cornelius *, who like him painted ſhipping in black and white, was employed by king Charles, and had a ſalary.

The younger William left a ſon, a painter too of the ſame ſtyle, and who made good copies from his father's works, but was otherwiſe no conſiderable performer. He went to Holland, and died there. He had a ſiſter who was firſt married to Simon Du Bois, whom I ſhall mention hereafter, and then to Mr. Burgeſs. She had the portraits of her grandfather and father by ſir Godfrey Kneller, of her brother by Wiſſing, and of her great uncle Cornelius.

JOHN VOSTERMAN †,

of Bommel, ſon of a portrait-painter and diſciple of Sachtleven, was a neat and excellent painter of ſmall landſcapes in oil, as may be ſeen by two views of Windſor, ſtill in the gallery there. After the rapid conqueſts of the French in 1672 he removed from Utrecht to Nimeguen, and, pleaſing the marquis de Bethune, was made his major-domo, employed to purchaſe pictures, and carried by him to France, from whence he paſſed into England, and painted for king Charles a chimney-piece at Whitehall, and a few other things ‡; but de-

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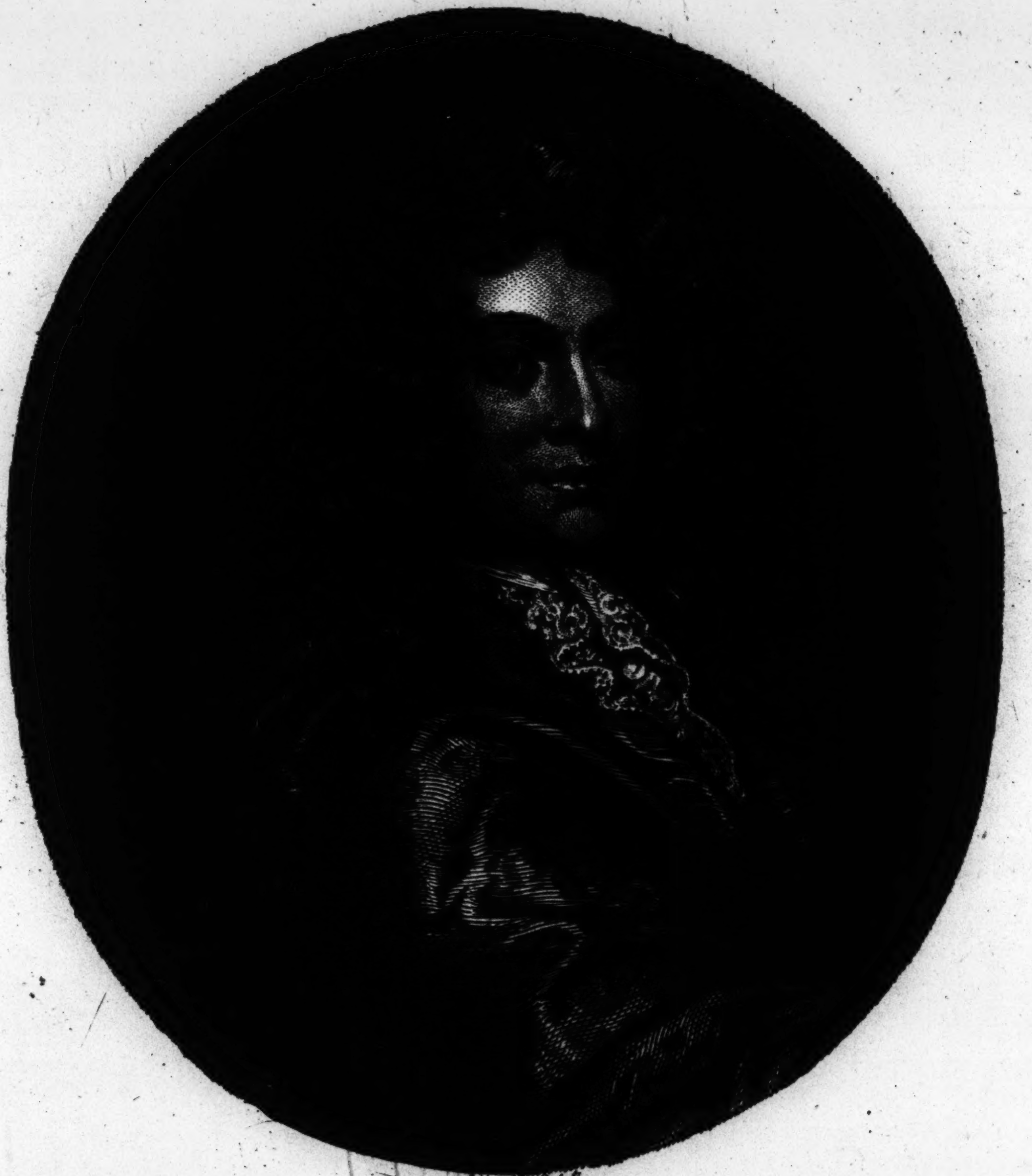
* The anonymous author of the Abregé de la Vie des plus fameux Peintres mentions three other Vandeveldes; Adrian, who, he ignorantly ſays, was *le plus connu*, was no relation of the others, and John an engraver, and Iſaiah a battle-painter, both brothers of the firſt William, as well as this Cornelius, p. 102.

† Graham calls him F. de Voſterman.

‡ He painted a view of Sterling-caſtle, the figures by Wyck, from whence we may conclude that they took a journey to Scotland.

P. 322.



A. Walker Sculp.

WILLIAM WISSING.

manding extravagant prices, as 150 and 200*l.* for his pictures, he had not many commiſſions from court; and being as vain in his expence as of his works, he grew into debt and was arreſted. He ſued in vain to the king for delivery: his countrymen freed him by a contribution. Sir William Soames being ſent embaſſador to Conſtantinople by James II. Voſterman accompanied him, intending to paint the delights of that ſituation; but ſir William dying on the road, it is not certain what became of the painter: it is ſaid that before his departure from England he had been invited to Poland by his old patron the marquis de Bethune, and probably went thither on the death of the embaſſador *.

WILLIAM WISSING

was born at Amſterdam, and bred under Dodaens an hiſtoric painter of the Hague, from whence Wiſſing paſſed into France, contracted the furbelowed ſtyle of that country and age, and came into England, where at leaſt he learned it in its perfection from ſir Peter Lely, for whom he worked, and after whoſe death he grew into faſhion. He drew all the royal family, and particularly the duke of Monmouth ſeveral times, which ingratiated him with the king and the ladies. Sir Godfrey Kneller, then the riſing genius, was a formidable rival; but death put an end to the conteſt in the thirty-firſt year of Wiſſing's age, who deceaſed at Burleigh, the lord Exeter's, in 1687. He was buried at the expence of that earl in St. Martin's Stamford, where, againſt a pillar in the middle aiſle of the church, is a monumental table to his memory: the inſcription may be ſeen in Graham. There are ſeveral prints from his works, particularly one of queen Catherine with a dog. Prior † wrote a poem on the laſt picture he painted. A mezzotinto of Wiſſing is thus inſcribed: Gulielmus Wiſſingus, inter pictores ſui ſæculi celeberrimos, nulli ſecundus, artis ſuæ non exiguum decus et ornamentum.—Immodicis brevis eſt ætas.

ADRIAN HENNY OR HENNIN,

one of the laſt painters who arrived in the reign of Charles II. Little is known of him, but that, having been two years in France, he adopted the manner of Gaſpar Pouſſin. Vertue thought he came in 1680; if ſo, the title-plate to a hiſtory of Oxford deſigned by him, and engraved by White in 1674, muſt have been done antecedent to his arrival. He painted much at Eythorp, the ſeat of Dormer lord Carnarvon, now of ſir William Stanhope, and died here in 1710.

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* Franciſco Milé, a landſcape-painter of Antwerp, was here towards the end of Charles's reign, but probably ſtaid not long.

Abregé, &c. vol. ii. p. 214.

† Prior early in his life was patronized by that noble family, and by his pleaſing verſes has added celebrity to that venerable palace; ſacred by the memory of Burleigh, and ornamented with a profuſion of Carlo Maratti's and Luca Jordano's works.

HERBERT TUER

was ſecond ſon of Theophilus Tuer, by Catherine, niece of Mr. George Herbert the poet: his grandfather and great-grandfather were vicars, the former of Elſenham in Eſſex, the latter of Sabridgeworth in Hertfordſhire, towards the latter end of Elizabeth. Herbert, who received his name from his maternal uncle, withdrew with his youngeſt brother Theophilus into Holland, after the death of Charles I. The latter followed arms; Herbert applied to painting, and made good progreſs in portraits, as appears by ſome ſmall ones of himſelf and family, now in England, where however they are little known. A print of ſir Lionel Jenkins, probably drawn at Nimeguen, is from a picture by Tuer. He married two wives: Mary Van Gameren, daughter of a procurer of Utrecht, and Elizabeth Van Heymenbergh. John, his ſon by the firſt, was reſident at Nimeguen with his mother-in-law in 1680, at which time Herbert was dead. It is believed that he died at Utrecht, where in the Painter's-hall is ſaid to be a head finely coloured by him.

TEMPESTA AND TOMASO,

two painters who worked at Wilton, painting ceilings and pannels of rooms. Tempeſta was, I believe, ſon of a well-known painter of the ſame name. Tomaſo, and a brother of his, who was employed at Wilton too, were brought over by ſir Charles Cotterel; for which reaſon I have placed them here, though I do not know exactly whether their performances were not dated a little later than this period. I find no other mention of them[*] or Tempeſta in England. There are at Wilton two pieces of tapeſtry after the Cartoons of Raphael, with the workman's name Stephen Mayn, and his arms, a croſs of St. George; probably executed long before this period, and perhaps not in England.

If our painters in oil were not of the firſt rate during the period I have been deſcribing, in water-colours that reign has the higheſt pretenſions.

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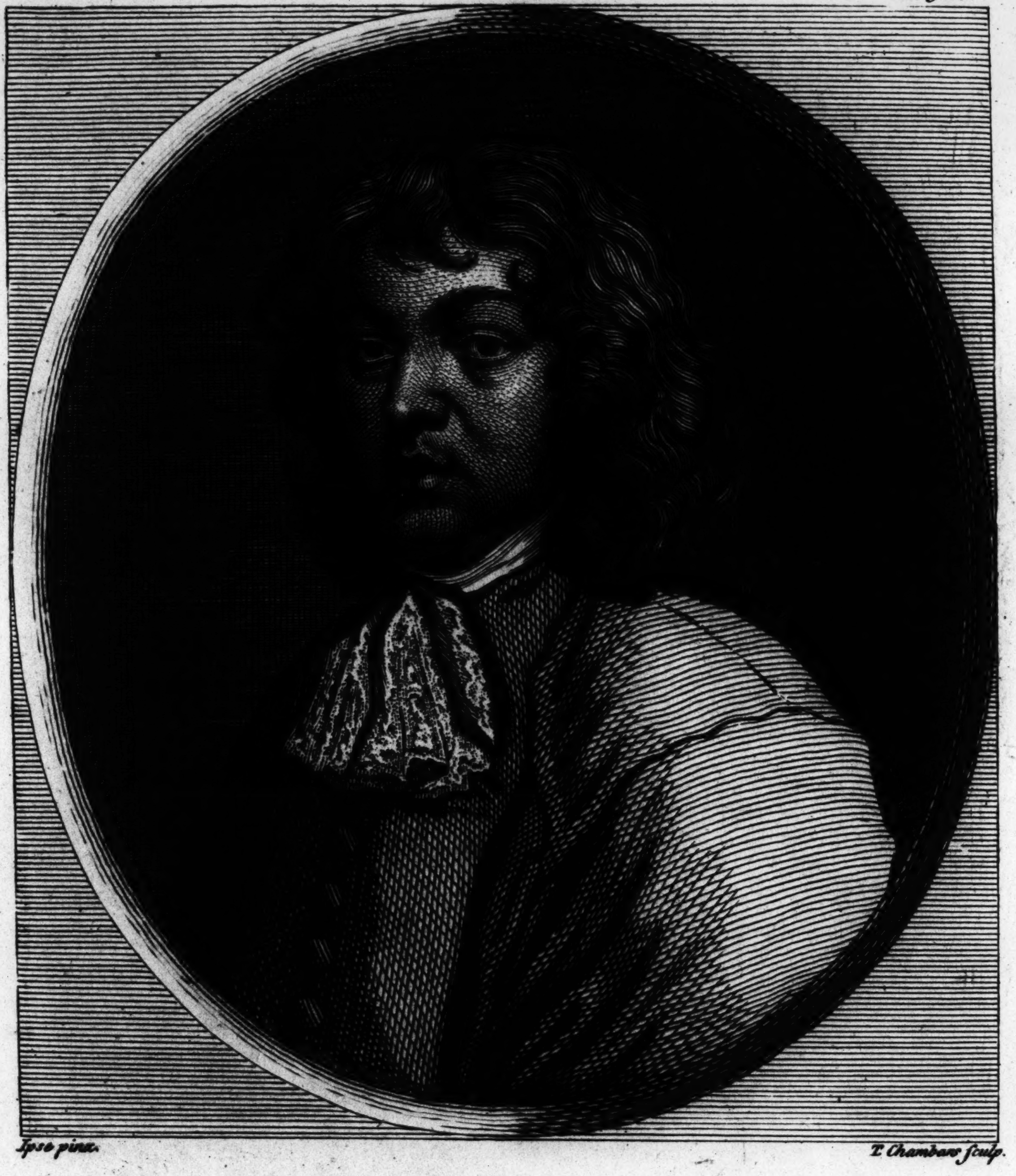
[*] Lord Delawar has a picture of Apollo and the Muſes, evidently a copy of Rubens: in one corner is the painter's name, J. Tomaſo.

P. 325.



Ipse pinx. T. Chambars ſculp.

SAMUEL COOPER.

owed great part of his merit to the works of Vandyck, and yet may be called an original genius, as he was the firſt who gave the ſtrength and freedom of oil to miniature. Oliver's works are touched and retouched with ſuch careful fidelity, that you cannot help perceiving they are nature in the abſtract; Cooper's are ſo bold, that they ſeem perfect nature only of a leſs ſtandard. Magnify the former, they are ſtill diminutively conceived: if a glaſs could expand Cooper's pictures to the ſize of Vandyck's, they would appear to have been painted for that proportion. If his portrait of [*] Cromwell could be ſo enlarged, I do not know but Vandyck would appear leſs great by the compariſon. To make it fairly, one muſt not meaſure the Fleming by his moſt admired piece, cardinal Bentivoglio: the quick fineſſe of eye in a florid Italian writer was not a ſubject equal to the protector; but it would be an amuſing trial to balance Cooper's Oliver and Vandyck's lord Strafford. To trace the lineaments of equal ambition, equal intrepidity, equal art, equal preſumption, and to compare the ſkill of the maſters in repreſenting the one exalted to the height of his hopes, yet perplexed with a command he could ſcarce hold, did not dare to relinquiſh, and yet dared to exert; the other, daſhed in his career, willing to avoid the precipice, ſearching all the receſſes of ſo great a ſoul to break his fall, and yet ready to mount the ſcaffold with more dignity than the other aſcended the throne. This parallel is not a picture drawn by fancy: if the artiſts had worked in competition, they could not have approached nigher to the points of view in which I have traced the characters of their heroes.

Cooper with ſo much merit had two defects. His ſkill was confined to a mere head; his drawing even of the neck and ſhoulders ſo incorrect and untoward, that it ſeems to account for the numbers of his works unfiniſhed. It looks as if he was ſenſible how ſmall a way his talent extended. This very poverty accounts for the other, his want of grace: a ſignal deficience in a painter of portraits—yet how ſeldom poſſeſſed! Bounded as their province is to a few tame attitudes, how grace atones for want of action! Cooper, content, like his countrymen, with the good ſenſe of truth, neglected to make truth engaging. Grace in painting ſeems peculiar to Italy. The Flemings and the French run into oppoſite extremes. The firſt never approach the line; the latter exceed it, and catch at moſt but a leſſer ſpecies of it, the genteel; which if I were to define, I ſhould call familiar grace, as grace ſeems an amiable degree of majeſty. Cooper's women, like his model Vandyck's, are ſeldom very handſome. It is Lely alone that excuſes the gallantries of Charles II. He painted an apology for that Aſiatic court.

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[*] This fine head is in the poſſeſſion of the lady Frankland, widow of ſir Thomas, a deſcendant of Cromwell. The body is unfiniſhed. Vertue engraved it, as he did another, in profile, in the collection of the duke of Devonſhire.

The anecdotes of Cooper's life are few; nor does it ſignify; his works are his hiſtory. He was born in 1609, and inſtructed, with his brother Alexander, by their uncle Hoſkins, who, ſays Graham, was jealous of him, and whom he ſoon ſurpaſſed. The variety of tints that he introduced, the clearneſs of his carnations, and looſe management of hair, exceed his uncle, though in the laſt Hoſkins had great merit too. The author I have juſt quoted mentions another capital work of Cooper, the portrait of one Swingfield, which recommended the artiſt to the court of France, where he painted ſeveral pieces larger than his uſual ſize, and for which his widow received a penſion during her life. He lived long in France and Holland, and dying in London May 5, * 1672, at the age of 63, was buried in Pancras-church, where is a monument for him. The inſcription is in Graham, who adds that he had great ſkill in muſic, and played well on the lute.

His works are too many to be enumerated: ſeven or eight are in queen Caroline's cloſet at Kenſington; one of them, a head of Moncke, is capital, but unfiniſhed. Lord Oxford had a head of archbiſhop Sheldon; and the buſt of lord chancellor Shaftſbury on his monument by Ryſbrach was taken from a picture of Cooper.

It is an anecdote little known, I believe, and too trifling but for ſuch a work as this, that Pope's mother was ſiſter of Cooper's wife *. Lord Carleton had

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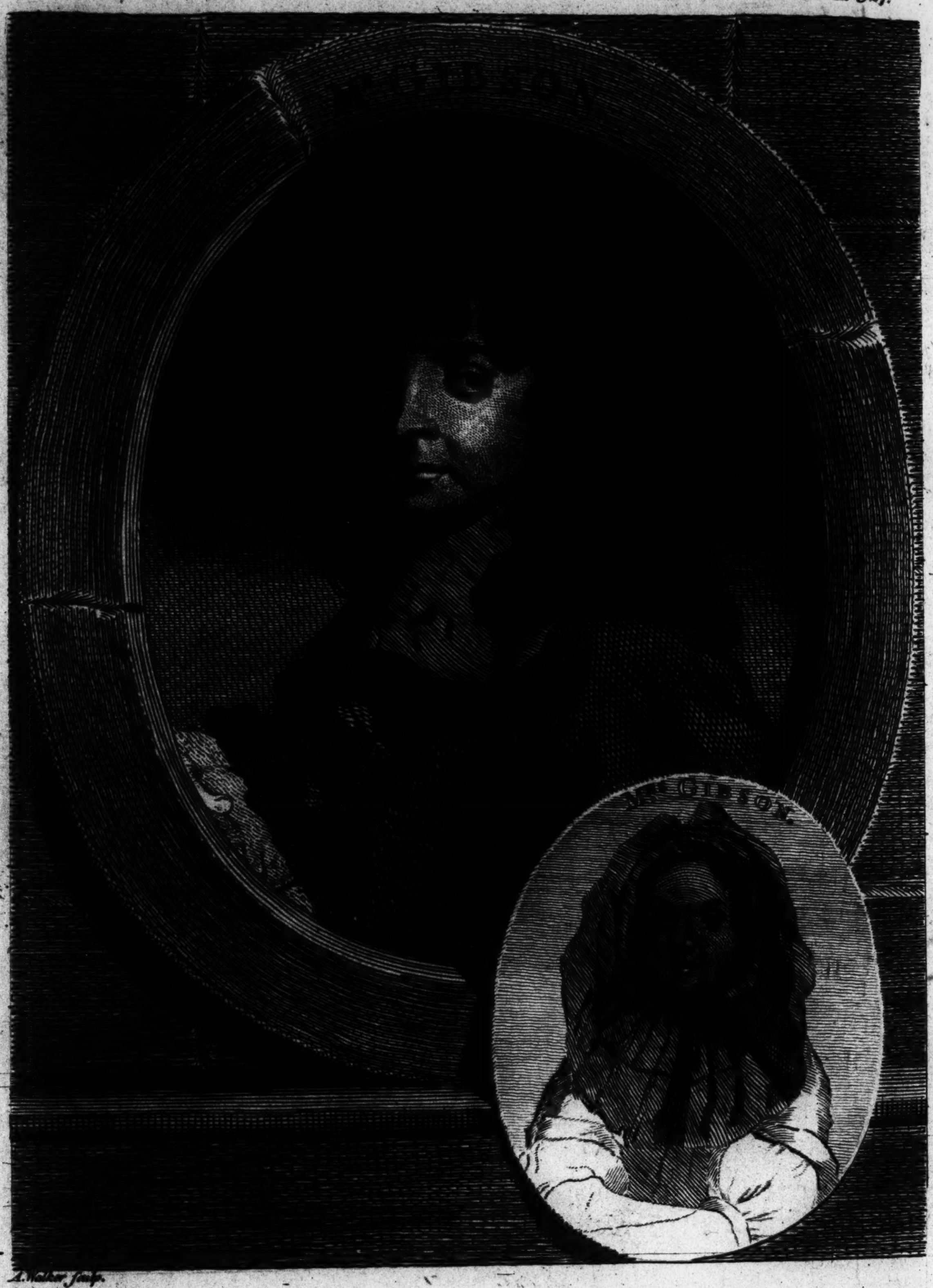
* Mr. Willett in Thames-ſtreet has a head of a young man in armour, of the family of Deane in Suffolk, not equal to moſt of Cooper's works. My reaſon for mentioning it is, its being ſet in an enamelled caſe, on the outſides of which are two beautiful Madonnas, each with the child, freely painted, in a light ſtyle: within, is likewiſe an enamelled landſcape. The picture is dated 1649. This, collated with my enamel of general Fairfax, ſeems to corroborate my opinion that Bordier (by whom I take theſe enamels to be painted) remained here after Petitot left England.

† I have a drawing of Pope's father as he lay dead in his bed, by his brother-in-law Cooper. It was Mr. Pope's.

P. 327.


R. GIBSON
M.rs GIBSON.

A. Walker ſculp.

had a portrait of Cooper in crayons, which Mrs. Pope ſaid was not very like, and which, deſcending to lord Burlington, was given by his lordſhip to Kent. It was painted by one Jackſon, a relation of Cooper, of whom I know nothing more, and who, I ſuppoſe, drew another head of Cooper, in crayons, in queen Caroline's cloſet, ſaid to be painted by himſelf; but I find no account of his eſſays in that way. He did once attempt oil, as Murray the painter told Vertue, and added, that Hayls thereupon applied to miniature, which he threatened to continue, unleſs Cooper deſiſted from oil, which he did—but ſuch menaces do not frighten much, unleſs ſeconded by want of ſucceſs. Among Orinda's poems is one to Cooper on drawing her friend Lucaſia's picture, in 1660.

RICHARD GIBSON,

the dwarf, being page to a lady at Mortlack, was placed by her with Franceſco Cleyne, to learn to draw; in which he ſucceeded, perfecting himſelf by copying the works of ſir Peter Lely, who drew Gibſon's picture leaning on a buſt, 1658: another evidence of ſir Peter being here before the reſtoration. It was in the poſſeſſion of Mr. Roſe * the jeweller, who had another head of the dwarf by Dobſon, and his little wife in black, by Lely. This diminutive couple were married in the preſence of Charles I. and his queen, who beſpoke a diamond ring for the bride; but the troubles coming on ſhe never received it. Her † name was Anne Shepherd. The little pair were each three feet ten inches high. Waller has celebrated their nuptials in one of his prettieſt poems. The huſband was page to the king, and had already attained ſuch excellence, that a picture of the man and loſt ſheep painted by him, and much admired by the king, was the cauſe of Vanderdort's death, as we have ſeen in our account of that artiſt. Thomas ‡ earl of Pembroke had the portraits of the dwarfs hand in hand by ſir Peter Lely; and exchanging it for another picture, it fell into the poſſeſſion of Cock the auctioneer, who ſold it to Mr. Gibſon the painter in 1712. It was painted in the ſtyle of Vandyck. Mr. § Roſe had another ſmall piece of the dwarf and his maſter Franceſco Cleyne, in

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* He married Gibſon's daughter, a paintreſs, that will be mentioned hereafter.

† See notes to Fenton's Waller.

‡ Gibſon had been patroniſed by Philip earl of Pembroke, and painted Cromwell's picture ſeveral times. Mrs. Gibſon is repreſented by Vandyck in the picture with the ducheſs of Richmond at Wilton.

§ Mr. W. Hamilton, envoy to Naples, has a drawing of Gibſon by Vandyck.

green habits as archers, with bows and arrows, and he had preſerved Gibſon's bow, who was fond of archery. Gibſon taught queen Anne to draw, and went to Holland to inſtruct her ſiſter the princeſs of Orange. The ſmall couple had nine children, five of which lived to maturity, and were of a proper ſize. Richard the father died in the 75th year of his age, and was buried * at Covent-garden: his little widow lived till 1709, when ſhe was 89 years old.

WILLIAM GIBSON,

nephew of the preceding, was taught by him and ſir Peter Lely, and copied the latter happily; but chiefly practiſed miniature. He bought great part of ſir Peter's collection, and added much to it. Dying of a lethargy in 1702 at the age of 58, he was buried at Richmond, as was

EDWARD GIBSON,

I ſuppoſe, ſon of the dwarf. This young man began with painting portraits in oil, but changed that manner for crayons. His own picture done by himſelf in this way 1690, was at Tart-hall. Edward died at the age of 33.

JOHN DIXON,

ſcholar of ſir Peter Lely, painted both in miniature and crayons, but moſtly the former. In the latter was his own head. In water-colours there are great numbers of his works; above ſixty were in lord Oxford's collection, both portraits and hiſtories, particularly, Diana and her nymphs bathing, after Polenburgh, and a ſleeping Venus, Cupids, and a ſatyr. Theſe were his beſt works. He was keeper of the king's picture-cloſet; and in 1698 was concerned in a bubble lottery. The whole ſum was to be 40,000*l.* divided into 1214 prizes, the higheſt prize in money 3000*l.* the loweſt 20*l.* One prize, a collection of limnings, he valued ſo highly, that the perſon to whom it ſhould fall might, in lieu of it, receive 2000*l.* Each ticket twenty ſhillings. Queen Anne, then princeſs, was an adventurer. This affair turned out ill; and Dixon, falling into debt, removed for ſecurity from St. Martin's-lane, where he lived, to the King's-bench-walks in the Temple, and latterly to a ſmall eſtate he had at Thwaite near Bungay in Suffolk; where he died about 1715, and where his widow and children were living in 1725. Dixon, adds Vertue, once bought a picture for a trifle at a broker's, which he ſold to the duke of Devonſhire for 500*l.* but does not ſpecify the hand or ſubject.

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* From the regiſter. Richard Gibſon died July 23, 1690.

ALEXANDER MARSHALL,

another performer in water-colours, who painted on vellum a book of Mr. Tradeſcant's * choiceſt flowers and plants. At doctor Freind's Vertue ſaw ſeveral pretty large pieces after Vandyck, the fleſh painted very carefully. He mentions too one Joſhua Marſhall, a ſculptor, who in 1664 executed the monument of Baptiſt lord Noel and his lady in Glouceſterſhire.

WILLIAM HASSEL,

another painter known only to the induſtry of Mr. Vertue, who ſaw an oval miniature of a Scotch gentleman, which being engraved by P. Vanderbank was falſely inſcribed *lord Marr.* The mark on the picture was W. H. 1685. This, ſays Vertue, I think, was William Haſſel. Since the firſt edition I am informed that Mr. Haſſel not only painted in miniature but in oil, in which way he executed an oval head of Mr. Hughes, author of the Siege of Damaſcus, who joined the ſiſter arts, and painted ſeveral ſmall pieces in water colours for his amuſement. That ſeraphic dame, Mrs. Rowe, alſo painted. A gentleman from whom I received theſe notices has a buſt of the abovementioned Mr. Hughes done by her in Indian ink. There lived about the ſame time one Conſtantine, a landſcape-painter, and Mr. White, a limner: Mr. Hughes addreſſed a poem to the former.

MATTHEW SNELLING,

a gentleman who painted in miniature, and that (being very galant) ſeldom but for ladies. In Mr. Roſe's ſale 1723 was a head of Snelling by Cooper 1644, finely painted, but the hands and drapery poor. Mr. Beale mentions him in one of his pocket-books †, for ſending preſents of colours to his wife in 1654 and 1658; and that in 1678 Mr. Snelling offered him thirty guineas

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[*] Vide Muſeum Tradeſcantianum. It is a ſmall book containing a catalogue of the rarities in that collection at Lambeth, with two prints by Hollar of the father and ſon.

[†] See the next article.

for a Venus and Cupid after Rottenhamer, for which he aſked forty guineas and which was worth fifty. I do not know whether this perſon was related to Thomas Snelling, a poet recorded in Wood's Athenæ, vol. ii. p. 135.

MARY BEALE

was daughter of Mr. Cradock, miniſter of Walton * upon Thames, and learned the rudiments of painting from ſir Peter Lely, and had ſome inſtructions, as Vertue thought, from Walker. She painted in oil, water-colours and crayons, and had much buſineſs: her portraits were in the Italian ſtyle, which ſhe acquired by copying ſeveral pictures and drawings from ſir Peter Lely's and the royal collections. Her maſter was ſuppoſed to have had a tender attachment to her; but as he was reſerved in communicating to her all the reſources of his pencil, it probably was a galant paſſion, rather than a ſucceſsful one. Dr. Woodfall wrote ſeveral poems to her honour, under the name of Beleſia; but the fulleſt hiſtory of her life and works was recorded by her own huſband, who in ſmall almanac-pocket-books minuted down almoſt daily accounts of whatever related to himſelf, his buſineſs, and his wife's pictures. Of theſe almanacs there were above thirty, which with moſt of Mr. Beale's papers came into the hands of Carter, colourman, to whom Beale bequeathed them. Some were ſold to Mr. Brooke a clergyman. His ſhare Carter lent to a low painter, whoſe goods being ſeized, the pocket-books were loſt; but ſeven of them a friend of Vertue's met with on a ſtall, bought, and lent to him. Moſt of his extracts I ſhall now offer to the reader, without apprehenſion of their being condemned as trifling or tireſome. If they are ſo, how will this whole work eſcape? When one writes the lives of artiſts, who in general were not very eminent, their pocket-books are as important as any part of their hiſtory—I ſhall uſe no farther apology—if even thoſe that are loſt ſhould be regretted!

The firſt is "1672. 20 April. Mr. Lely was here with Mr. Gibſon and Mr. Skipwith, to ſee us, and commended very much her (Mrs. Beale's) coppy after our Saviour praying in the garden, &c. after Anto. da Correggio: her coppy in little after Endimion Porter his lady and three ſons he commended extraordinarily, and ſaid (to uſe his own words) it was painted like Vandyke himſelf in little, and that it was the beſt coppy he ever ſaw of Vandyke. Alſo he

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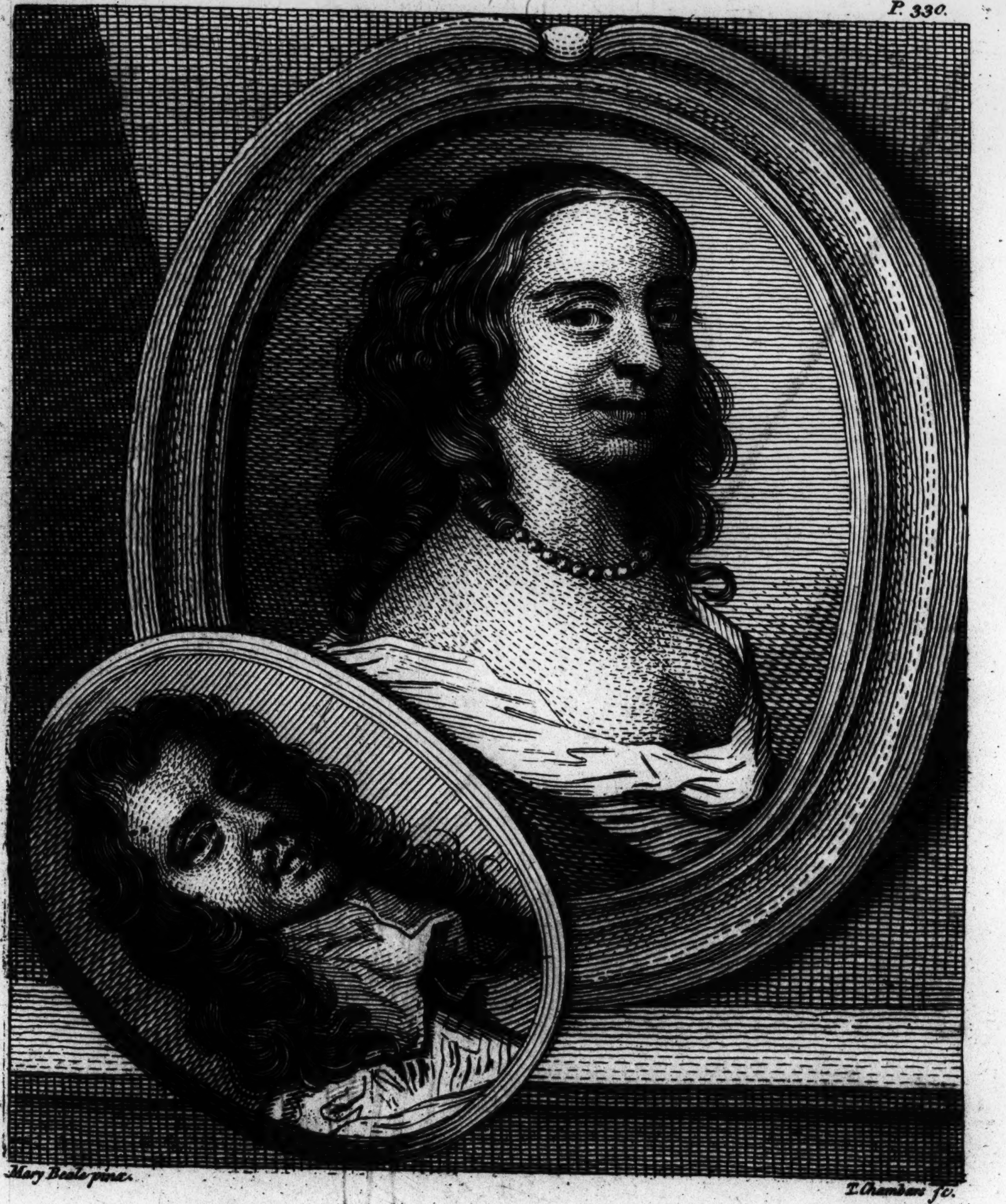
* Where Mr. Beale afterwards erected a monument for him.

P. 330.



Mary Beale pinx. T. Chambars sc.

Mrs. BEALE, & her Son CHARLES.

he very well liked her two coppyes in great of Mr. Porter's little ſon Phil. He commended her other works, coppyes and thoſe from the life. Both he and Mr. Gibſon both commended her works.

"Mr. Lely told me at the ſame time, as he was moſt ſtudiouſly looking at my biſhop's picture of Vandyke's, and I chanced to aſk him how ſir Antony cou'd poſſibly diviſe to finiſh in one day a face that was ſo exceeding full of work, and wrought up to ſo extraordinary a perfection—I believe, ſaid he, he painted it over fourteen times. And upon that he took occaſion to ſpeake of Mr. Nicholas Laniere's picture of Sr. Anto. V. D. doing, which, ſaid he, Mr. Laniere himſelf told me he ſatt ſeaven entire dayes for it to Sr. Anto. and that he painted upon it of all thoſe ſeaven dayes both morning and afternoon, and only intermitted the time they were at dinner. And he ſaid likewiſe that tho' Mr. Laniere ſatt ſo often and ſo long for his picture, that he was not permitted ſo much as once to ſee it, till he had perfectly finiſhed the face to his own ſatisfaction. This was the picture which being ſhow'd to king Charles the firſt cauſed him to give order that V. Dyck ſhou'd be ſent for over into England.

* "20 Feb. 1671-2. My worthy and kind friend Dr. Belk cauſed the excellent picture of Endimion Porter, his lady and three ſons altogether done by Sr. Anto. Vandyke, to be brought to my houſe that my deare heart might have opportunity to ſtudy it, and coppy what ſhee thought fitt of itt. Alſo at the ſame time wee return'd Mrs. Cheek's picture of Mr. Lely's painting back to my lord chamberlain.

"Pink remaining in ſtock Sept. 1672. Some parcells containing ſome pds. weight of tryalls made July 1663.

"19 April, 1672. My deareſt painted over the third time a ſide face. This Mr. Flatman liked very well.

"24 April, 1672. My moſt worthy friend Dr. Tillotſon ſat to Mr. Lely for his picture for me, and another for Dr. Cradock. He drew them firſt in chalk rudely, and afterwards in colours, and rubbed upon that a little colour very thin in places for the ſhadows, and laid a touch of light upon the heightning of the forehead. He had done them both in an hour's time.

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* This tranſcript ſhould have preceded the former, but I give them exactly as I find them in Vertue's extract.

"Lord biſhop of Cheſter's picture painted by Mrs. Beale for lord George Berkeley.

"Sunday May 5th, 1672. Mr. Samuel Cooper, the moſt famous limner of the world for a face, dyed.

"18 May, 1672. Pd. Mr. Tho. Burman in part, due for my honoured father and mother's monument ſet up for them at Walton in Bucks, at the expence of my brother Henry Beale and myſelf, the whole coſt paid in full 45*l*.

"23. Ld. and lady Cornbury's pictures dead colour'd. Dr. Sidenham's picture began.

"5 June, Dr. Tillotſon ſat about three hours to Mr. Lely for him to lay in a dead colour of his picture for me. He apprehending the colour of the cloth upon which he painted was too light, before he began to lay on the fleſh-colour he glazed the whole place, where the face and haire were drawn in a colour over thin, with Cullen's-earth, and a little bonn black (as he told us) made very thin with varniſh.

"June 1672. Received for three pictures of ſir Rob. Viner, his lady and daughter 30*l*.

"20 June. My moſt worthy friend Dr. Tillotſon ſat in the morning about three hours to Mr. Lely, the picture he is doing for me. This is the third ſetting.

"Mr. Fuller the painter died 17 July, 1672, as Mr. Manby told me.

"22 July. Mrs Beale painted her own picture, ſecond ſetting.

"23 July. Received of Col. Giles Strangeways [*] for Dr. Pierce's, Dr. Cradock's, Dr. Tillotſon's, Dr. Stillingfleet's, Mr. Crumholem's pictures 25*l*. [†]

"1 Aug. 1672. Dr. Tillotſon ſat to Mr. Lely about three hours for the picture he is doing for me, this is the fourth time, and I believe he will paint it (at leaſt touch it) over again. His manner in the painting of this picture, this time eſpecially, ſeem'd ſtrangely different both to myſelf and my deareſt heart from his manner of painting the former pictures he did for us. This wee thought was a more conceiled miſterious ſcanty way of painting then the way he uſed formerly, which wee both thought was a far more open and free, and much more was to be obſerved and gain'd from ſeeing him paint then, then my heart cou'd with her moſt carefull marking learn * from his painting either this, or Dr. Cradock's picture of his doing for Dr. Patrick.

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[*] Theſe five heads, and three more, are ſtill at the earl of Ilcheſter's at Melbury in Dorſetſhire, the fine old ſeat of the Strangways. Each head is incloſed in a frame of ſtone-colour; a mark that very generally diſtinguiſhes Mrs. Beale's works.

[†] Mrs. Beale had 5*l*. for a head, and 10*l*. for a half-length, in oil, which was her moſt common method of painting.

"Delivered to Mr. Lely one ounce of ultramarine at 2*l.* 10*s.* one ounce towards payment for Dr. Tillotſon's picture for me.

"30 Sept. I carryd my two boys Charles and Batt. to Mr. Lely's, and ſhewed them all his pictures, his rare collection. 1 Octob. I went again to Mr. Lely's, and ſhewd Mr. W. Boneſt the ſame excellent pictures. This perſon was a learner then.

"I have paid Mr. Lely towards the pictures of Mr. Cos. Brooke Bridges and Dr. Tillotſon which he is doing for me, by ſeveral parcells of lake of my own makeing, which he ſent for 17 Aug. 1671, and ultramarine and money, 13*l.* 12*s.*

"Received this year 1672 moneys at intereſt, rents, or for colours, upon Mrs. Beale's account, 101*l.* 11*s.* Received this year for pictures done by my deareſt heart 202*l.* 5*s.*"

Then follows a liſt of pictures done from the life by Mrs. Beale ſince 1671-2, with the months in which they were painted. There were thirty-five paid for, beſides ſeveral begun and not paid for: among the former were, portraits of ſir Robert Viner and his daughter in one piece, Dr. Tillotſon, and Dr. Stillingfleet, Dr. Outram, Dr. Patrick, Col. Strangways; and a Magdalen painted from Moll Trioche, a young woman who died 1672. Among the latter, his ſiſter's, his wife's own, lady Falconberg, and lady Elizabeth Howard's pictures.

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* I think it clear from this whole paſſage, that what I have aſſerted in the text from Graham of Mrs. Beale being ſcholar to Lely, is a miſtake of that writer. Beale does not hint at it—on the contrary, they ſeem to have procured their friends to ſit to ſir Peter, that ſhe might learn his method of colouring—and ſir Peter ſeems to have been aware of the intention.

From the almanac of 1674 were the following memorandums:

"In Auguſt Mr. Lely had one ounce of ultramarine the richeſt at 4 *l.* 10 *s.* per oz. in part of payments betwixt us for dean of Cant. Tillotſon, and Dr. Stillingfleet, which he has done for me, and by lakes and ultramarins, according to account of the particulars 1673 - - - 24 9 0
4 10 0
28 19 0 So there is due to him 1 *l.* 1 *s.* in full payment for the two fore-mentioned pictures.

"Aug. 1674. Mr. Lely dead-colour'd my ſon Charles picture—took a drawing upon paper after an * Indian gown which he had put on his back, in order to the finiſhing the drapery of it.

"Nov. Borrowed of Wm. Chiffinch eſq. eleaven of his majeſties Italian drawings.

"1674. Received this yeare for pictures done by my deareſt, 216 *l.* 5 *s.*"

At the end of this book are more liſts of pictures begun or finiſhed by Mrs. Beale.

From the almanac of 1677.

"June 4. Mr. Comer the painter being at our houſe told my deareſt as a ſecret, that he uſed black chalk ground in oil inſtead of blue black, and found it much better and more innocent colour.

"22 May. Mr. Francis Knollys came himſelf and fetched away the original picture of the old earl of Strafford and Sr. Philip Manwaring which had been left here for ſome years. It was carried away by two of the lord Hollis's ſervants, whom Mr. Knollys brought with him for that purpoſe.

"April. I ſaw at Mr. Bab May's lodgings at Whitehall theſe pictures of Mr. Lely's doeing: 1. The king's picture in buff half-length. 2. Firſt dutches of York, h. l. 3. Dutches of Portſmouth, h. l. 4. Mrs. Gwin with a lamb, h. l. 5. Mrs. Davis with a gold pot, h. l. 6. Mrs. Roberts, h. l. 7. Dutches of Cleveland being as a Madonna, and a babe. 8. Mrs. May's ſiſter, h. l. 9. Mr. Wm. Finch, a head, by Mr. Hales. 10. Dutches of Richmond, h. l. by Mr. Anderton.

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* This was ſo eſtabliſhed a faſhion at that time, that in Chamberlain's Preſent ſtate of England for 1684, I find Robert Croft, Indian-gown-maker to the king, Mrs. Mary Mandove, Indian-gown-maker to the queen.

"Jan. 1676-7. Mr. Lely came to ſee Mrs. Beale's paintings, ſeveral of them he much commended, and upon obſervation ſaid Mrs. Beale was much improv'd in her painting.

"Mrs. Beale painted Sr. Wm. Turner's picture from head to foot for our worthy friend Mr. Knollys. He gave it to be ſett up in the hall at Bridewell, Sr. Wm. Turner haveing been preſident in the year he was lord-mayor of London.

"Feb. 16. I gave Mr. Manby two ounces of very good lake of my making, and one ounce and half of pink, in conſideration of the landſkip he did in the counteſs of Clare's picture.

"Feb. Borrow'd ſix Italian drawings out of the king's collection for my ſons to practice by.

"Monday 5th March. I ſent my ſon Charles to Mr. Flatman's in order to his beginning to learn to limme of him. The ſame time I ſent my ſon's Barth. picture done by my deareſt for Charles to make an eſſay in water-colours. Lent my ſon Charles 3*l.* which he is to work out.

"Moneys paid my ſon Barth. for work, laying in the draperys of his mother's pictures, from the beginning of this year 1676-7. About twenty-five half-lengths, and as many more heads layd in. Paid my ſon Charles upon the ſame account, near as many."—The father, Charles Beale, had ſome employment in the board of Green-cloth. This year Mrs. Beale had great buſineſs, and received for pictures 429*l.* Among others whoſe portraits ſhe drew were, the earl of Clarendon, lord Cornbury, biſhop Wilkins, counteſs of Derby, ſir Stephen Fox, lord Halifax, duke of Newcaſtle, lady Scarſdale, earl of Bolingbroke, lady Dorcheſter, lady Stafford, Mr. Th. Thynne, Mr. ſecretary Coventry, ſeveral of the family of Lowther, earl of Clare, Mr. Finch, ſon of the chancellor, and Mr. Charles Stanley, ſon of the counteſs of Derby.

In the almanac of 1661 are no accounts of portraits painted by her, as if ſhe had not yet got into buſineſs; but there are memorandums of debts paid, and of implements for painting bought, and an inventory of valuable pictures and drawings in their poſſeſſion. Mention too is made of three portraits by Walker, her own, her huſband's, and her father's; of ſir Peter Lely's by himſelf, half-length, price 20*l.* Hanneman's picture and frame 18*l.* Item. Given ſeveral ways to Mr. Flatman for limning my own picture, my daughter Mall's, father Cradock, and the boys, 30*l.* It concludes with an inventory of their goods, furniture, colours, plate, watches, &c.

Another pocket-book.

“ May 19, 1676. Mr. Greenhill the painter dyed.

“ 3d of May. I made exchange with Mr. Henny, half an ounce of ultramarine for four pound of his ſmalt, which he valued at eight ſhillings a pound, being the beſt and fineſt ground ſmalt that ever came into England.

“ Sep. Lent to Mr. Manby a little Italian book Il Partito di Donni * about painting.

“ 26. Sent Mr. Lely an ounce of my richeſt lake in part of payment for Mr. Dean of Cant. Dr. Stillingfleet's and my ſon Charles picture which he did for me.”

Then follow liſts of lives of painters, which he thought to tranſlate, and of pictures begun that year, as, the earl of Athol's, lady Northumberland's, &c. and of pictures copied from ſir Peter, as the ducheſs of York, lady Cleveland, lady Mary Cavendiſh, lady Elizabeth Percy, lady Clare, lady Halifax, Mrs. Gwin, &c. and of others from which ſhe only copied the poſtures.

Another book, 1681.

“ The king's half length picture which I borrow'd of ſir Peter was ſent back to his executors, to ſir Peter Lely's houſe.

“ March. Dr. Burnet † preſented the ſecond volume of the Hiſtory of the Reformation to Mrs. Beale as he had done the firſt volume.

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* Sic orig.

† This and other circumſtances in theſe notes confirm Graham's account of the regard the clergy had for Beale and his wife. There are ſeveral prints of Tillotſon and other divines from her paintings, which have much nature, but the colouring is heavy and ſtiff, her uſual merit and faults.

"April. Lent Mr. Tho. Manby my Leonardo da Vinci, which I had from Mr. Flatman.

"July. My dear heart finiſht the firſt coppy of the half-length of lady Ogle's picture, after Sr. P. Lely at Newcaſtle-houſe—3d painting—both lord and lady Ogle's pictures.

"Nov. My dear heart and ſelf and ſon Charles ſaw at Mr. Walton's * the lady Carnarvon's picture half-length, by Vandyk in blue ſatin, a moſt rare complexion exceeding fleſhy done without any ſhadow. It was lately bought by Mr. Riley for 35*l.* alſo another lady in blue ſatin, another lady, black; others, and a rare head by Holben of the lord Cromwell Hen. VIII. dayes.

"Feb. 11, 1680-1. Mr. Soeſt the painter died. Mr. Fleſſiere the frame-maker ſaid he believed he was neare 80 years old when he died.

"April 1681. Paid by Mr. Hancock's order for two quarters expence at Clare-hall for my ſon for half a year's charges ending at Lady-day 12*l.* 2*s.* 6*d.* Paid the ſame ſum at Clare-hall.

"Paid my ſon Charles for what he had done to the pictures of lord and lady Ogle at Newcaſtle-houſe, after Sr. P. Lely.

"Our worthy friend the dean of Peterburgh Moor's picture, one of the beſt pictures for painting and likeneſs my deareſt ever did.

"Dec. 1681. Mr. Flatman's picture finiſht. Lent Thomas Flatman, eſq; my wife's coppy in little half-length of the counteſs of Northumberland's picture after Sr. P. Lely.

"Pictures begun in 1681. Lady Dixwell. Doctor Nicholas. Earl of Shaftſbury half-length for lord Paget. Dutcheſs of Newcaſtle h. l. Lord Downe, &c. in all amounting to 209*l.* 17*s.*" At the end of this book ſome notes in ſhort characters of moneys put into the poor's-box for charitable uſes, theſe good people beſtowing this way about two ſhillings in the pound †.

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* Keeper of the king's pictures.

† Mr. G. Steevens has a quarto volume of ſtudies in red chalk by Mrs. Beale and her ſon Charles. Several by her from nature, Vandyck and Lely, are highly finiſhed and very lively, though hard, and the drawing not very correct. There is nothing but human figures.

Mrs. Beale died in Pall-mall at the age of 65, Dec. 28, 1697, and was buried under the communion-table in St. James's church. Her ſon Bartholomew had no inclination for painting, and, relinquiſhing it, ſtudied phyſic under Dr. Sydenham, and practiſed at Coventry, where he and his father died. The other ſon,

CHARLES BEALE,

who was born May 28, 1660, painted both in oil and water-colours, but moſtly in the latter, in which he copied the portrait of doctor Tillotſon. His cypher he wrote thus on his works CB. The weakneſs in his eyes did not ſuffer him to continue his profeſſion above four or five years. He lived and died over-againſt St. Clement's at Mr. Wilſon's a banker, who became poſſeſſed of ſeveral of his pictures for debt; particularly of a double half-length of his father and mother, and a ſingle one of his mother, all by Lely. I have Mrs. Beale's head and her ſon Charles's, in crayons by her; they were Vertue's; and her own and her ſon's, in water-colours, ſtrongly painted, but not ſo free as the crayons.

ELIZABETH NEAL

is only mentioned in De Bie's Golden Cabinet, publiſhed in 1662: he ſpeaks of her as reſiding in Holland, and ſays ſhe painted flowers ſo well, that ſhe was likely to rival their famous Zeghers; but he does not ſpecify whether ſhe worked in oil or water-colours.

CHAP. XIII.

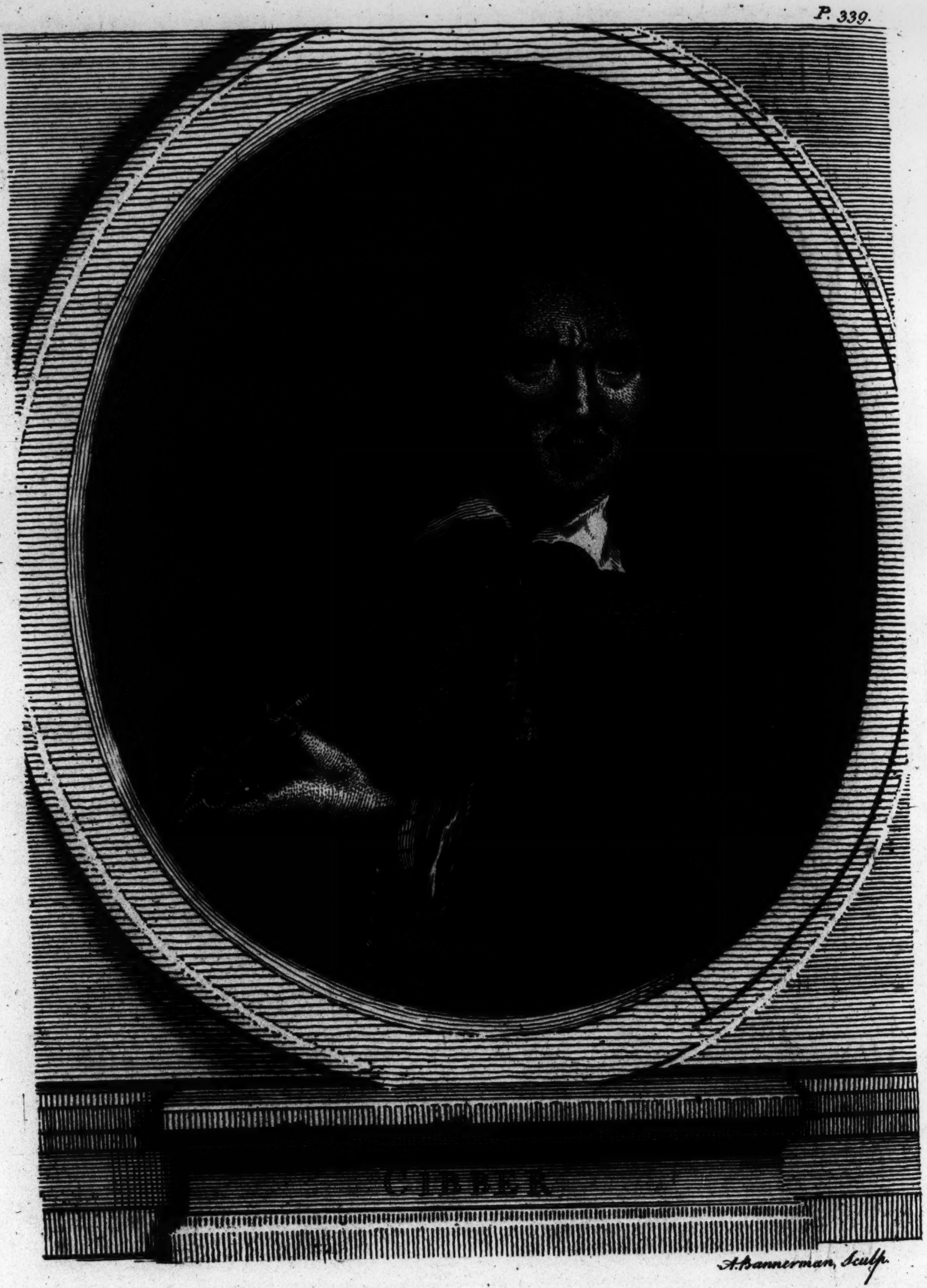
Statuaries, Carvers, Architects, and Medalliſts, in the Reign of CHARLES II.

THOMAS BURMAN

IS only known by being the maſter of Buſhnell, and by his epitaph in the church-yard of Covent-garden:

"Here lyes interred Thomas Burman, ſculptor, of the pariſh of St. Martin's in the Fields, who departed this life March 17th, 1673-4, aged 56 years."

P. 339.



CIBBER

A. Bannerman, Sculp.

He is mentioned above in Mr. Beale's notes for executing a tomb at Walton upon Thames.

BOWDEN, LATHAM, AND BONNE,

three obſcure ſtatuaries in this reign, of whom I find few particulars: the firſt was a captain of the trained-bands, and was employed at Wilton; ſo was Latham *; his portrait leaning on a buſt was painted by Fuller. Latham and Bonne worked together on the monument of archbiſhop Sheldon. The figure of John Sobieſki, which was bought by ſir Robert Vyner, and ſet up at Stock's-market for Charles II. came over unfiniſhed, and a new head was added by Latham; but the Turk on whom Sobieſki was trampling remained with the whole groupe, till removed to make way for the lord mayor's manſion-houſe.

WILLIAM EMMETT

was ſculptor to the crown before Gibbons, and had ſucceeded his uncle, one Philips. There is a poor mezzotinto of Emmett by himſelf.

CAIUS GABRIEL CIBBER, OR CIBERT,

ſon of a cabinet-maker to the king of Denmark, was born at Flenſburg in the duchy of Holſtein, and, diſcovering a talent for ſculpture, was ſent at the king's expence to Rome. More of his early hiſtory is not known. He came to England not long before the Reſtoration, and worked for John Stone, ſon of Nicholas; who going to Holland, and being ſeized with a palſy, Cibber his foreman was ſent to conduct him home. We are as much in the dark as to the reſt of his life: that ſingularly-pleaſing biographer his ſon, who has dignified ſo many trifling anecdotes of players by the expreſſive energy of his ſtyle, has recorded nothing of a father's life who had ſuch merit in his profeſſion. I can only find that he was twice married, and that by his ſecond wife, deſcended from the ancient family of Colley † in Rutlandſhire, he had

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[*] I ſuppoſe this is the ſame perſon who petitioned the council of ſtate, after the death of Cromwell, for goods belonging to the king, which he had purchaſed, and the protector detained. See Chap. X. account of the diſperſion of the king's collection.

[†] By this alliance his children were kinſmen to William of Wickham, and on that foundation one of them (afterwards a fellow of New-college Oxford and remarkable for his wit) was admitted of Wincheſter-college; in conſideration of which the father carved and gave to that ſociety a ſtatue of their founder. He alſo executed ſome ſtatues for the library of Trinity-college, Cambridge. Vide Life of Colley Cibber, chap. iii.

6000*l.* and ſeveral children, among whom was the well-known laureat, born in 1671 at his father's in Southampton-ſtreet facing Southampton-houſe. Gabriel Cibber the ſtatuary was carver to the king's cloſet, and died about 1700 at the age of 70. His ſon had a portrait of him by old Laroon, with a medal in his hand. I have one in water-colours with a pair of compaſſes, by Chriſtian Richter; probably a copy from the former, with a ſlight variation. What is wanting in circumſtances is more than compenſated by his works. The moſt capital are the two figures of Melancholy and Raving Madneſs before the front of Bedlam. The bas-reliefs * on two ſides of the Monument are by his hand too. So are the fountain in Soho-ſquare, and one of the fine vaſes at Hampton-court, ſaid to be done in competition with a foreigner who executed the other; but nobody has told us which is Cibber's. He carved moſt of the ſtatues of kings round the Royal-exchange, as far as king Charles, and that of ſir Thomas Greſham in the piazza beneath. The firſt duke of Devonſhire employed him much at Chatſworth; where two ſphinxes on large baſes, well executed and with ornaments in good taſte, are of his work, and till very lately there was a ſtatue of Neptune in a fountain ſtill better. He carved there ſeveral door-caſes of alabaſter with rich foliage, and many ornaments in the chapel; and on each ſide of the altar is a ſtatue by him, Faith and Hope: the draperies have great merit, but the airs of the heads are not ſo good as that of the Neptune. Cibber built the Daniſh church in London, and was buried there himſelf, with his ſecond wife, for whom a monument was erected in 1696. The ſon will be known as long as The careleſs huſband and the Memoirs of his own life exiſt; and ſo long the injuſtice of calling the figures at Bedlam

> —— his brazen brainleſs brothers,

and the peeviſh weakneſs of thruſting him into the Dunciad in the room of Theobald, the proper hero, will be notorious.

FRANCIS DU SART,

of Hanau, is mentioned in De Bie's Golden Cabinet, who ſays, he was employed by the king of England to adorn his palace with works in marble, and models in clay, and that he died in London 1661. It is uncertain whether

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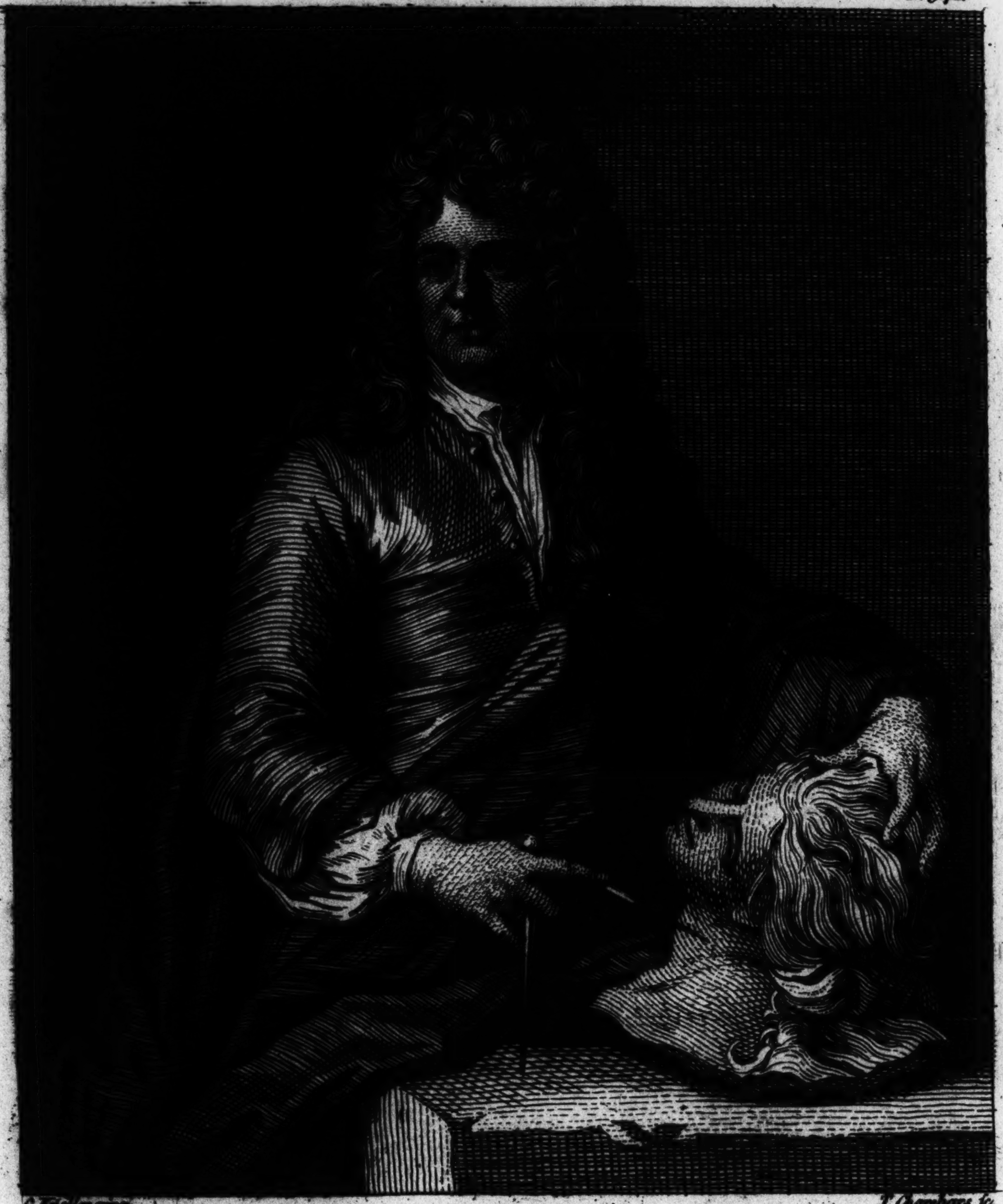
* A deſcription of them may be ſeen in the New account of London and the environs, vol. v. p. 3. One of the ſtatues was the portrait of Oliver Cromwell's porter, then in Bedlam.

P. 341.



G. Kneller pinx. T. Chambars ſc.

GRINLING GIBBONS.

this *king* was Charles the firſt, or whether Du Sart came over and died ſoon after the Reſtoration.

GRINLING* GIBBONS,

an original genius, a citizen of nature; conſequently, it is indifferent where ſhe produced him. When a man ſtrikes out novelty from himſelf, the place of his birth has little claim on his merit. Some become great poets or great painters becauſe their talents have capital models before their eyes. An inventor is equally a maſter, whether born in Italy or Lapland. There is no inſtance of a man before Gibbons who gave to wood the looſe and airy lightneſs of flowers, and chained together the various productions of the elements with a free diſorder natural to each ſpecies. Vertue had received two different accounts of his birth; from Murray the painter, that he was born in Holland of Engliſh parents, and came over at the age of nineteen; from Stoakes (relation of the Stones), that his father was a Dutchman, but that Gibbons himſelf was born in Spur-alley in the Strand. This is circumſtantial; and yet the former teſtimony ſeems moſt true, as Gibbons is an Engliſh name, and Grinling probably Dutch. He afterwards lived, added Stoakes, in Bell-ſavage-court on Ludgate-hill, where he carved a pot of flowers which ſhook ſurpriſingly with the motion of the coaches that paſſed by. It is certain that he was employed by Betterton on the decorations of the theatre in Dorſet-garden, where he carved the capitals, cornices, and eagles. He lived afterwards at Deptford, in the ſame houſe with a muſician, where the beneficent and curious Mr. Evelyn found and patroniſed them both. This gentleman, ſir Peter Lely, and Bap. May, who was ſomething of an architect himſelf, recommended Gibbons to Charles II. who, though too indolent to ſearch for genius, and too indiſcriminate in his bounty to confine it to merit, was always pleaſed when it was brought home to him. He gave the artiſt a place in the board of works, and employed his hand on the ornaments of moſt taſte in his palaces, particularly at Windſor, where, in the chapel, the ſimplicity of the carver's foliage at once ſets off and atones for the glare of Verrio's paintings. Gibbons, in gratitude, made a preſent of his own buſt in wood to Mr. Evelyn, who kept it at his houſe in Dover-ſtreet. The piece that had ſtruck ſo good a judge was a large carving in wood of St. Stephen ſtoned, long preſerved in the ſculptor's own houſe, and afterwards purchaſed and placed by the duke of Chandos at Cannons. At Windſor too, Gibbons, whoſe art penetrated all materials, carved that beautiful pedeſtal in marble for the equeſtrian [*] ſtatue of the king in the principal court. The fruit, fiſh, implements of ſhipping are all exquiſite: the man [†] and horſe may ſerve for a ſign to draw a paſſenger's eye to the pedeſtal. The baſe of the figure at Charing-croſs was the work of this artiſt; ſo was the ſtatue [‡] of Charles II. at the Royal exchange—but the talent of Gibbons, though he practiſed in all kinds, did not reach to human figures, unleſs the brazen ſtatue of James II. in the Privy-garden be, as I have reaſon to believe it, of his hand. There is great eaſe in the attitude, and a claſſic ſimplicity. Vertue met with an agreement, ſigned by Gibbons himſelf, for a ſtatue of James II. the price 300*l.* half to be paid down on ſigning the agreement; 50*l.* more at the end of three months, and the reſt when the ſtatue ſhould be complete and erected. Annexed were receipts for the firſt 200*l.* Aug. 11. 1687. The paymaſter Tobias Ruſtat [§].

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* So he wrote his name himſelf, and not *Grinlin*, as it is on his print.

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[*] Under the ſtatue is an engine for raiſing water, contrived by ſir Samuel Morland alias Morley: he was ſon of ſir Samuel Morland of Sulhamſted Baniſter in the county of Berks, created a baronet by Charles II. in conſideration of ſervices performed during the king's exile. The ſon was a great mechanic; and was preſented with a gold medal, and made Magiſter Mechanicorum by the king in 1681. He invented the drum-capſtands for weighing heavy anchors; and the ſpeaking-trumpet, and other uſeful engines. He died and was buried at Hammerſmith in Middleſex 1696. There is a monument for the two wives of ſir Samuel Morland in Weſtminſter-abbey. His arms were ſable a leopard's head jeſſant a fleur de lys, or. There is a print of the ſon by Lombart after Lely. This ſir Samuel built a large room in his garden at Vauxhall, which was much admired at that time: on the top was a punchinello holding a dial. See Aubrey's Survey, vol. i. p. 12.

[†] On the hoof of the horſe, ſays Pote, is caſt Joſias Ibach Stada, Bramenſis. This laſt word ſhould be Bremenſis. I know nothing more of this Ibach Stada. Vide Hiſtory and antiq. of Windſor-caſtle, p. 38. Gibbons made a deſign for the ſtatues in the intended mauſoleum of Charles I. by ſir Chr. Wren. Vide Parentalia, p. 332, in the margin.

[‡] Vertue ſays, the king gave Gibbons an excluſive licence for the ſole printing of this ſtatue, and prohibiting all perſons to engrave it without his leave; and yet, adds my author, though undertaken by Gibbons, it was actually executed by Quellin of Antwerp, who will be mentioned hereafter.

[§] One might aſk whether Vertue did not in haſte write James II. for Charles II. The ſtatue of the latter at Chelſea-college is ſaid to be the gift of this Ruſtat; and one ſhould doubt whether he paid for a ſtatue of the king in his own garden—but as Charles II. permitted ſuch an act of loyalty in the court at Windſor, perhaps his brother was not more difficult[⸸]. I am the rather inclined to attribute the ſtatue at Whitehall to Gibbons, becauſe I know no other artiſt of that time capable of it.

[⸸] Both did accept ſuch a preſent. In Peck's Deſid. Curioſa, vol. ii. p. 50, is a liſt of the charities and benefactions of Tobias Ruſtat, keeper of Hampton Court, and yeoman of the robes to Charles II. before and after his reſtoration. Among others is this entry: "A free gift to their majeſties k. Charles II. and k. James II. of their ſtatues in braſs; the former placed upon a pedeſtal in the royal hoſpital at Chelſea, and the other in Whitehall—one thouſand pounds."

8

Gibbons made a magnificent tomb for Baptiſt Noel viſcount Camden, in the church of Exton in Rutlandſhire; it coſt 1000*l.* is 22 feet high, and 14 wide. There are two figures, of him and his lady, and bas-reliefs of their children. The ſame workman performed the wooden throne at Canterbury, which coſt 70*l.* and was the donation of archbiſhop Teniſon. The foliage in the choir of St. Paul's is of his hand. At Burleigh is a noble profuſion of his carving, in picture-frames, chimney-pieces, and door-caſes, and The laſt ſupper in alto relievo, finely executed. At Chatſworth, where a like taſte collected ornaments by the moſt eminent living maſters, are many by Gibbons, particularly in the chapel; in the great anti-chamber are ſeveral dead fowl over the chimney, finely executed, and over a cloſet-door, a pen not diſtinguiſhable from real feather. When Gibbons had finiſhed his works in that palace, he preſented the duke with a point cravat, a woodcock, and a medal with his own head, all preſerved in a glaſs caſe in the gallery. I have another point cravat by him, the art of which arrives even to deception, and Herodias with St. John's head, alto relievo in ivory. In Thoreſby's collection was Elijah under the juniper-tree ſupported by an angel, ſix inches long and four wide[*]. At Houghton two chimneys are adorned with his foliage. At Mr. Norton's at Southwick in Hampſhire was a whole gallery embroidered in pannels by his hand—but the moſt ſuperb monument of his ſkill is a large chamber at Petworth, enriched from the ceiling, between the pictures, with feſtoons of flowers and dead game, &c. all in the higheſt perfection and preſervation. Appendant to one is an antique [†] vaſe with a bas-relief, of the pureſt taſte, and worthy the Grecian age of cameos. Selden, one of his diſciples and aſſiſtants—for what one hand could execute ſuch plenty of laborious productions?—loſt his life in ſaving this carving when the ſeat was on fire. The font in St. James's-church was the work of Gibbons.

If theſe encomiums [‡] are exaggerated, the works are extant to contradict me. Let us now ſee how well qualified a man, who vaunts his having been in England, was, to ſpeak of Gibbons. It is the author of the Abregé, whom I have frequently mentioned. “Les Anglois, [§] ſays he, n'ont eu qu'un bon ſculpteur, nommé Gibbons, mais il n'étoit pas excellent. La figure de marbre de Charles II. placée au milieu de la bourſe à Londres eſt de ſa main." What would this author have ſaid of him, if he had waſted his art on ribbands and ringlets flowing in one blended ſtream from the laurel of Louis XIV. to the tip of his horſe's tail*?

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[*] Ducatus Leodienſis, p. 488.

[†] At the earl of Halifax's at Stanſtead is another chimney-piece, adorned with flowers and two beautiful vaſes.

[‡] Tate wrote a poem on the ſight of a buſt in marble of Gibbons.

[§] Vol. ii. p. 216.

Gibbons died Aug. 3d, 1721, at his houſe in Bow-ſtreet, Covent-garden; and in November of the following year, his collection, a very conſiderable one, of pictures, models, &c. was ſold by auction. Among other things were two chimney-pieces of his own work, the one valued at 100*l.* the other at 120*l.*; his own buſt in marble, by himſelf, but the wig and cravat extravagant; and an original of Simon the engraver by ſir Peter Lely, which had been much damaged by the fall of Gibbons's houſe.

There are two different prints of Gibbons by Smith, both fine; the one with his wife, after Cloſterman; the other from a picture at Houghton by ſir Godfrey Kneller, who has ſhown himſelf as great in that portrait as the man who ſat to him.

Gibbons had ſeveral diſciples and workmen; Selden I have mentioned; Watſon aſſiſted chiefly at Chatſworth, where the boys and many of the ornaments in the chapel were executed by him. Dievot of Bruſſels and Laurens of Mechlin were principal journeymen—Vertue ſays, they modelled and caſt the ſtatue I have mentioned in the Privy-garden; which confirms my conjecture of its being the figure intended in the agreement. If either of them *modelled* it, and not Gibbons himſelf, the true artiſt deſerves to be known. They both retired to their own country on the Revolution; Laurens performed much both in ſtatuary and in wood, and grew rich. Dievot lived till 1715, and died at Mechlin.

LEWIS PAYNE

engraved two ſignet ſeals for Charles II. to be uſed in Scotland by the duke of Lauderdale. Dr. Rawlinſon had the original warrant for them ſigned by the king; one was to have been in ſteel, the other in ſilver. At top was the draught and magnitude, neatly drawn, and a memorandum that they were finiſhed and delivered in Oct. 1678.

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* This is literally the caſe in the equeſtrian ſtatue at Lyons.

ARCHITECTURE,

though in general the taſte was bad, and corrupted by imitations of the French, yet, as it produced St. Paul's, may be ſaid to have flouriſhed in this reign: whole countries, an age often gets a name for one capital work. Before I come to ſir Chriſtopher Wren, I muſt diſpatch his ſeniors.

JOHN WEBB,

a name well known as a ſcholar of Inigo Jones, and yet I cannot find any particulars of his life *. He built the ſeat of lord Mountford at Horſeheath in Cambridgeſhire, and added the portico to the Vine in Hampſhire for Chaloner Chute, ſpeaker to Richard Cromwell's parliament, and now belonging to his deſcendant John Chute, eſq. Ambreſbury in Wiltſhire was executed by him from the deſigns of his maſter. Mr. Talman had a quarto volume, containing drawings in Indian ink of capitals and other ornaments in architecture, which Webb had executed in ſeveral houſes. The frontiſpiece (containing architecture and figures) to Walton's Polyglot Bible was deſigned by Webb, and etched by Hollar. Vertue ſays, that Mr. Mills, one of the four ſurveyors appointed after the fire of London, built the large houſes in Queen-ſtreet, Lincoln's-inn-fields—but this muſt be a miſtake, as we have ſeen in a former part of this volume, that Gerbier, a cotemporary and rival, aſcribed them to Webb. Gerbier's own ſcholar was

CAPTAIN WILLIAM WINDE,

who was born at Bergen-op-zoom. His performances were: the houſe at Cliefden, the duke of Newcaſtle's in Lincoln's-inn-fields, Coomb-abbey for lord Craven; and he finiſhed Hempſtead Marſhal for the ſame peer, which had been begun by his maſter, and in the plans of which he made ſeveral alterations. In his ſon's ſale of drawings and prints in 1741 were ſeveral of the father's deſigns for both theſe latter houſes. They were dated from 1663 to 1695.

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* He married a niece of Inigo Jones, and left a ſon named James, who lived at Burleigh in Somerſetſhire. The father died in 1672, aged 61.

——— MARSH,

ſays Vertue, deſigned the additional buildings at Bolſover, erected after the Reſtoration, and was the architect of Nottingham-caſtle. Salmon in his account of Eſſex, p. 329, mentions a Dr. Morecroft, who he ſays died in 1677, as architect of the manor-houſe of Fitzwalters.

MONSIEUR POUGET,

a French architect, conducted the building of Montagu-houſe in 1678. What it wants in grace and beauty, is compenſated by the ſpacioufneſs and lofty magnificence of the apartments. It is now the Britiſh Muſeum.

SIR CHRISTOPHER WREN

is placed here, as his career was opened under Charles II. The length of his life enriched the reigns of ſeveral princes—and diſgraced the * laſt of them. A variety of knowledge proclaims the univerſality, a multiplicity of works the abundance, St. Paul's the greatneſs, of Sir Chriſtopher's genius. The nobleſt temple, the largeſt palace, the moſt ſumptuous hoſpital in ſuch a kingdom as Britain †, are all works of the ſame hand. He reſtored London, and recorded its fall ‡. I do not mean to be very minute in the account of Wren, even as an architect. Every circumſtance of his ſtory has been written and repeated. Biſhop Sprat, Anthony Wood, Ward in his Lives of the Greſham Profeſſors, the General Dictionary, and the New deſcription of London and the environs, both in the hands of every body, are voluminous on the article of ſir Chriſtopher: above all, a deſcendant of his own has given us a folio, called Parentalia, which leaves nothing to be deſired on this ſubject. Yet, in a work of ſuch a nature as this, men would be diſappointed ſhould they turn to it and receive no ſatisfaction. They muſt be gratified, though my province becomes little more than that of a mere tranſcriber.

Sir Chriſtopher Wren, of an ancient family in the biſhopric of Durham, was ſon of a dean of Windſor, and nephew of Matthew, biſhop, ſucceſſively,

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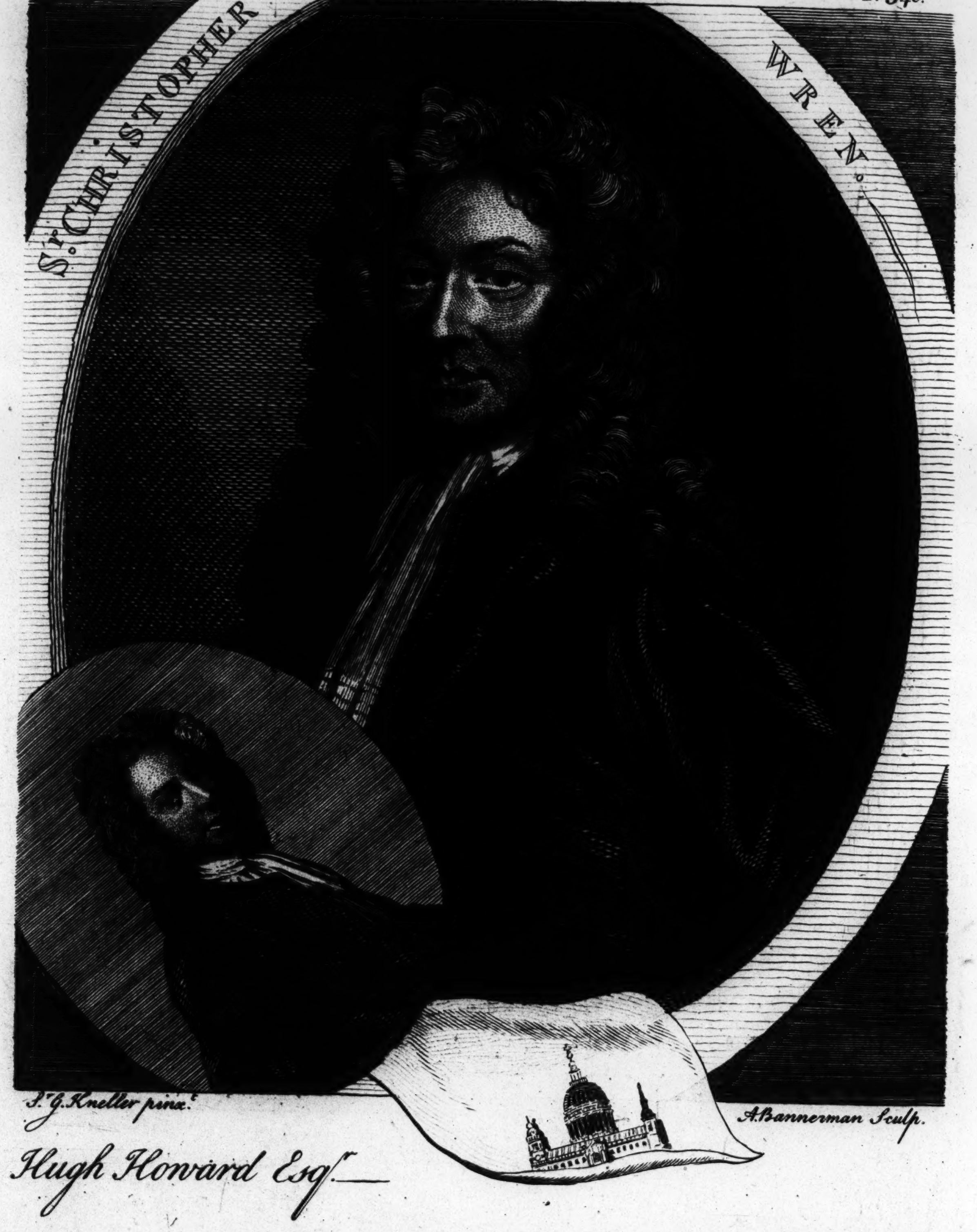
* At the age of 86 he was removed from being ſurveyor-general of the works by George the Firſt!

† St. Paul's, Hampton-court, and Greenwich.

‡ He built above fifty pariſh churches, and deſigned the Monument.


Sr. CHRISTOPHER WREN.

Sr. G. Kneller pinx.

A. Bannerman Sculp.

Hugh Howard Esqr.

of Hereford, Norwich, Ely. He was born at London in 1632, and educated at Oxford. His mathematical abilities unfolded themſelves ſo early, that by twenty he was elected profeſſor of aſtronomy at Greſham-college, and eight years afterwards Savilian profeſſor of aſtronomy at Oxford. His diſcoveries in philoſophy, mechanics, &c. contributed to the reputation of the new-eſtabliſhed Royal-ſociety; and his ſkill in architecture had raiſed his own name ſo high, that in the firſt year of the Reſtoration he was appointed coadjutor to ſir John Denham, ſurveyor of the works, whom he ſucceeded in 1668. Three years before that he had viſited France, and unfortunately went no farther—the great number of drawings he made there from their buildings, had but too viſible influence on ſome of his own—but it was ſo far lucky for ſir Chriſtopher, that Louis XIV. had erected palaces only, no churches. St. Paul's eſcaped, but Hampton-court was ſacrificed to the god of falſe taſte*. In 1680 he was choſen preſident of the Royal-ſociety; was in two parliaments, was twice married, had two ſons and a daughter, and died † in 1723, at the age of ninety-one, having lived to ſee the completion of St. Paul's; a fabric, and an event, which one cannot wonder left ſuch an impreſſion of content on the mind of the good old man, that, being carried to ſee it once a year, it ſeemed to recall a memory that was almoſt deadened to every other uſe. He was buried under his own fabric, with four words that comprehend his merit and his fame: Si quæras monumentum, circumſpice!

Beſides from his works ‡ in architecture, which I am going to mention, Wren is entitled to a place in this catalogue by his talent for deſign. He drew a view of Windſor, which was engraved by Hollar; and eight or ten plates for Dr. Willis's Anatomy of the brain, 1664. Vertue thinks they were engraved by Loggan. He found out a ſpeedy way of etching, and was the inventor of drawing pictures by microſcopic glaſſes; and he ſays himſelf, that he invented ſerpentine rivers §. His other diſcoveries ‖ may be ſeen at large in the authors I have quoted. His principal buildings were,

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* I have been aſſured by a deſcendant of ſir Chriſtopher, that he gave another deſign for Hampton-court in a better taſte, which queen Mary wiſhed to have had executed, but was over-ruled.

† Elkanah Settle publiſhed a funeral poem on him, called Threnodia Apollinaris; there is another in Latin in the Parentalia.

‡ He wrote a poem, publiſhed in a collection at Oxford, on the revival of Anne Green.

§ Parentalia, p. 142.

‖ Among them is reckoned the invention of mezzotinto, which ſome ſay he imparted to prince Rupert; but the moſt common and cotemporary reports give the honour to the prince himſelf; as will be ſeen in his article, in the account of Engravers.

The

The library of Trinity-college, Cambridge, and a piece of architecture oppoſite to it, to diſguiſe the irregularity of that end. Over the library are four figures by Cibber.

The chapel of Pembroke-hall.

The theatre at Oxford *.

The tower of St. Dunſtan's church, attempted in the Gothic ſtyle with very poor ſucceſs.

The † church of St. Mary at Warwick, in the ſame manner, but ſtill worſe. Yet he was not always ſo wide of his mark.

The great campanile at Chriſt-church, Oxford, is noble, and, though not ſo light as a Gothic architect would perhaps have formed it, does not diſgrace the modern. His want of taſte in that ancient ſtyle is the beſt excuſe for another fault, the union of Grecian and Gothic. The Ionic colonnade that croſſes the inner quadrangle of Hampton-court is a glaring blemiſh, by its want of harmony with the reſt of Wolſey's fabric. Kent was on the point of repeating this incongruity in the ſame place in the late reign, but was over-ruled by my father.

Chriſt-church-hoſpital, London, rebuilt, and the old cloiſter repaired by him.

St. Mary-le-bow. The ſteeple is much admired—for my part, I never ſaw a beautiful modern ſteeple. They are of Gothic origin, and have frequently great merit either in the ſolid dignity of towers, or in the airy form of taper ſpires. When broken into unmeaning parts, as thoſe erected in later times are, they are a pile of barbarous uglineſs, and deform the temples to which they are coupled. Sir Chriſtopher has ſhown how ſenſible he was of this abſurdity impoſed on him by cuſtom, by avoiding it in his next beautiful work,

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* He was conſulted, and adviſed ſome alterations in a plan of the chapel at Trinity-college, Oxford. This was not worth mentioning with regard to ſir Chriſtopher, but was neceſſary to introduce the name of Dr. Aldrich, who not only deſigned that chapel, but alſo the church of All-ſaints, Oxford. A circumſtance we learn from the Life of Dr. Bathurſt, pp. 68, 71, by the ingenious Mr. Thomas Warton, to whom the public has many obligations, and the editor of this work ſtill greater.

† I have been informed, ſince the firſt edition of this work, by ſir Chriſtopher's deſcendant, that the tower only of this church; as it is at preſent, was deſigned by his grandfather. A fire happened in the church, and the damaged parts were reſtored by one Francis Smith, a maſon in the town, who had alſo executed the tower, in which he made ſeveral miſtakes.

St. Stephen Walbroke—but in vain—The lord-mayor's manſion-houſe has revenged the cauſe of ſteeples.

The new royal apartments at Hampton-court.

Greenwich-hoſpital.

Chelſea-hoſpital.

The palace at Wincheſter—one of the ugliest * piles of building in the iſland. It is a royal manſion running backward upon a precipice, and has not an inch of garden or ground belonging to it. Charles II. choſe the ſpot for health, and preſſed † ſir Chriſtopher to have it finiſhed in a year. The impropriety of the ſituation and the haſte of the execution are ſome excuſe for the architect; but ſir Chriſtopher was not happy in all kinds of buildings. He had great abilities rather than taſte. When he has ſhowed the latter, it was, indeed, to advantage. The circular porticos and other parts of St. Paul's are truly graceful; and ſo many great architects as were employed on St. Peter's, have not left it, upon the whole, a more perfect edifice than this work of a ſingle mind. The gaudineſs of the Romiſh religion has given St. Peter's one of its chief advantages. The exceſs of plainneſs in our cathedral diſappoints the ſpectator after ſo rich an approach. The late prince of Wales, I have heard, intended to introduce tombs into it, and to begin with that of his grandfather. Conſidering that Weſtminſter-abbey is overſtocked, and that the moſt venerable monuments of antiquity are daily removed there to make room for modern (a precedent that one ſhould think would diſcourage even the moderns from dealing with the chapter), St. Paul's would afford a new theatre for ſtatuaries to exert their genius ‡; and the abbey would ſtill preſerve its general cuſtomers, by new recruits of waxen puppets. The towers of the laſt mentioned fabric, and the propoſed ſpire, were deſigned by ſir Chriſtopher.

The Monument. The architect's intention was to erect the ſtatue of

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* There is a copy of verſes ſtill worſe in their kind, in praiſe of this building, in the ſecond part of Dryden's Miſcellanies.

† Vide Life of ſir Dudley North.

‡ Sir Joſhua Reynolds, Mr. Weſt, and others of our principal painters, offered to adorn St. Paul's with pictures by their own hands, and at their own expence; but the generous deſign was quaſhed by a late prelate—a memorable abſurdity, that at an æra in which the Romiſh faith received toleration from the government, its more harmleſs decorations ſhould be proſcribed!

Charles II. on the ſummit, inſtead of that ſilly pot of flames; but was overruled, as he often was by very inferior judgments.

The theatre in Drury-lane; and the old theatre in Saliſbury-court. The reſt of his churches, publications, deſigns, &c. may be ſeen at large in the Parentalia. Among the latter was the mauſoleum of Charles I. It was curious piety in Charles II. to erect a monument for the imaginary bones of Edward V. and his brother, and to ſink 70,000*l.* actually given by parliament for a tomb for his father!

Many drawings by ſir Chriſtopher, particularly for St. Paul's, were ſold in his ſon's auction a few years ago.

The medalliſts in this reign lie in a narrow compaſs, but were not the worſt artiſts.

THE ROTIERS

were a family of medalliſts. The father, a goldſmith and banker, aſſiſted Charles II. with money during his exile; in return for which the king promiſed, if he was reſtored, to employ his ſons, who were all gravers of ſeals and coins. The Reſtoration happened; and Charles, diſcontent with the inimitable Simon, who had ſerved Cromwell and the Republic, ſent for Rotier's ſons. The two eldeſt, John and Joſeph, arrived (not entirely with their father's conſent, who wiſhed to have them ſettle in France, of which I ſuppoſe he was a native). They were immediately placed in the mint, and allowed a ſalary and a houſe, where they ſoon grew rich, being allowed 200*l.* for each broad ſeal, and gaining 300*l.* a year by vending great numbers of medals abroad. On their ſucceſs, Philip the third brother came over, and worked for the government too. He is the only one of the three, though John was reckoned the beſt artiſt, who has left his name* or initials on any of our medals; and he it was, I believe, who, being in love with the fair Mrs. Stuart, ducheſs of Richmond †, repreſented her likeneſs, under the form of Britannia, on the reverſe of a large medal with the king's head. Simon, diſcontent with ſome reaſon at the preference of ſuch inferior performers, made the famous crown piece, which, though it did not explode the others, recovered his own ſalary, and from that time he and his rivals lived amicably together. It was more than they themſelves did. John had three ſons, the eldeſt of which he loſt; but James and Norbert being much employed by him, their uncles grew jealous and left England, Joſeph going to France, Philip to Flanders; where each being entertained by the reſpective governments, the three brothers were at the ſame time in the ſervice of three kings, of England, France, and Spain. James Rotier being hurt by a fall from his horſe, and retiring to Bromley for the air, caught cold and died. Norbert and his father remained working for the crown till the Revolution; when, though offered to be continued in his poſt, no ſolicitation could prevail on John the father to work for king William. This rendering him obnoxious, and there being ſuſpicions * of his carrying on a treaſonable correſpondence, guards were placed round his houſe in the Tower, and lord Lucas, who commanded there, made him ſo uneaſy that he was glad to quit his habitation. He was rich and very infirm, labouring under the ſtone and gravel; additional reaſons for his retiring. He took a houſe in Red-lion-ſquare. Norbert, leſs difficult, executed ſome things for the government, particularly †, as Vertue thinks, the coronation medal for William and Mary, and ſome dies for the copper money. On the proofs were the king's and queen's heads on different ſides, with a roſe, a ſhip, &c.; but in 1694 it was reſolved, that the heads ſhould be coupled, and Britannia be on the reverſe. Hence aroſe new matter of complaint—Some penetrating eyes thought they diſcovered a ſatyr's head ‡

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* Unleſs a medal which I have mentioned in Chap. VIII. art. *Medalliſts*, was executed by Norbert.

† Vide Evelyn, p. 27 and 137.

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* There are many evidences that theſe and other ſuſpicions were not ill-founded. Rotier was believed to have both coined and furniſhed dies for coining money, I ſuppoſe with the ſtamp and for the ſervice of king James. Smith in his Memoirs of ſecret ſervice mentions his information and diſcovery of the dies in the Tower being conveyed away by one Hewet and others, by the help of Mr. Rotier, and that they were found at Mr. Vernon's in January 1695. In the Journals of the Houſe of Commons, vol. xi. p. 686, is a report from the committee to examine what dies were gone out of the Tower, and by what means. From that report it appears that Rotier would not ſuffer captain Harris the patent-officer to enter the houſe where the dies were kept; that one Ware made a preſs for White, then under ſentence of condemnation, who told Ware he could have dies from Rotier when he pleaſed: that Rotier, who was a catholic, kept an Iriſh papiſt in his houſe: and that the lord Lucas, governor of the Tower, had complained, that the Tower was not ſafe while ſo many papiſts were entertained in Rotier's houſe. It appears too from the Journal of Henry earl of Clarendon, that when his lordſhip, who by his own account had dealt with the moſt diſaffected perſons, was committed to the Tower in 1690, he aſked lord Lucas to let Rotier come to him; which the governor would not ſuffer him to do alone, becauſe he was a papiſt.—Lord Clarendon moſt probably had another reaſon for deſiring Rotier's company.

† He and his brother James ſtruck a medal of king William alone in 1693, which was advertiſed, with another by them of Charles I.

‡ I remember ſuch a viſion about the firſt halfpenny of the late king George II. The knee of Britannia was thought to repreſent a rat (a Hanoverian one) gnawing into her bowels.

couched in the king's. This made much noiſe, and gave riſe to a report that king James was in England, and lay concealed in Rotier's houſe in the Tower. Norbert on theſe diſſatisfactions left England, and retiring into France, where he had been educated in the academy, was received and employed by Louis XIV. where, whatever had been his inclinations here, he certainly made ſeveral medals of the young chevalier.

John, the father, ſurvived king William. A medal being ordered of the new queen, Harris a player who ſucceeded Rotier, and was incapable of the office, employed workmen to do the buſineſs, among whom was Mr. Croker, who afterwards obtained the place. Sir Godfrey Kneller drew a profile of the queen, and Mr. Bird the ſtatuary modelled it. Her majeſty did not like the eſſay, and recollected Rotier, but was told the family had left England, or were dead. Sir Godfrey being ordered to inſpect the work, and going to the Tower, learned that John Rotier was ſtill living, whom he viſited, and acquainted with what had happened. The old man, in a paſſion, began a die, but died before he could finiſh it, in 1703, and was buried in the Tower. The unfiniſhed die, with others of the twelve Cæſars, were ſent to France to his relations; whence two of them arrived, hoping to be employed. One of them modelled the face of ſir Hans Sloane, and ſtruck a ſilver medal of the duke of Beaufort; but not meeting with ſucceſs, they returned. This entire account Vertue received in 1745 from two ſurviving ſiſters of Norbert Rotier. Their mother, who had a portrait of her huſband John, which the daughters ſent for, died in Flanders about 1720.

Of the works of the Rotiers, ſome may be ſeen in Evelyn. John made a large milled medal of duke Lauderdale in 1672, with the graver's own name. Norbert, a medal of Charles I. (ſtruck about the time of the Revolution) and another of his queen. One of them, I know not which, graved a large medal of a Daniſh admiral, in the reign of king James. A cornelian ſeal with the heads of Mars and Venus, which Vertue ſaw, was cut by John Rotier. Of Joſeph there is a print, while he was in the ſervice of the French king, and calling him, "Cydevant graveur de la monoye de Charles II. d'Angleterre."

—— DU FOUR.

Nothing is known of his hand, but a ſilver medal of lord Berkeley's head in a peruke, reverſe his arms, 1666. Du Four f.

GEORGE

GEORGE BOWER,

probably a volunteer artiſt, ſtruck a large ſilver medal of Gharles II. profile in a peruke, the queen's head on the reverſe. G. Bower f.

Another on the duke of York's ſhipwreck. Vide Evelyn.

Another of James, as king, and one of his queen, rather ſmaller.

Medals of the dukes of Albemarle, Ormond, and Lauderdale, and of the earl of Shaftſbury—this laſt is one of Bower's beſt works.

CHAP. XIV.

Artiſts in the Reign of JAMES II.

THE ſhort and tempeſtuous reign of James, though he himſelf ſeems to have had much inclination to them, afforded ſmall encouragement to the arts. His religion was not of a complexion to exclude decoration; but four years, crowded with inſurrections, proſecutions, innovations, were not likely to make a figure in a hiſtory of painting. Several performers, that had reſided here in the preceding reign, continued through that of James: ſuch as may peculiarly be aſcribed to this ſhort period, I ſhall recapitulate.

WILLIAM G. FERGUSON,

a Scot, who lived long in Italy and France, painted ſtill-life, dead fowl, &c. While in Italy he compoſed two pictures, ſold in Andrew Hay's ſale, repreſenting bas-reliefs, antique ſtones, &c. on which the light was thrown, ſays Vertue, in a ſurpriſing manner. His name and the date 1679 were on them. On another was the year 1689; for which reaſon I have placed him between theſe periods. He worked very cheap, and died here.

JACQUES ROUSSEAU*,

of Paris, ſtudied firſt under Swanevelt, who had married one of his relations, and then improved himſelf by a journey to Italy; practiſing ſolely in perſpective, architecture and landſcape. On his return home he was employed at Marly; but being a proteſtant, he quitted his work on the perſecution of his brethren, and retired to Swiſſerland. Louvois invited him back: he refuſed, but ſent his deſigns, and recommended a proper perſon to execute them. After a ſhort ſtay in Swiſſerland, he went to Holland, whence he was invited over by Ralph duke of Montagu to adorn his new houſe in Bloomſbury, where he painted much, and had the ſuperviſal of the building, and even a hand in it. His work amounted to 1500*l.* in lieu of which the duke allowed him an annuity for his life of 200*l.* a year. He received it but two years, dying * in Soho-ſquare at the age of 68 about 1694. Some of his pictures, both in landſcape and architecture, are over doors at Hampton-court; and he etched after ſome of his own deſigns. He left a widow, but bequeathed moſt of what he had to his fellow-ſufferers, the Refugees. Lord Burlington had a portrait of him by Le Fevre.

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* Vide Graham's Engliſh School.

CHARLES DE LA FOSSE,

a name little known in England, but of great celebrity in France. The author of the Abregé calls him *Un des plus grands coloriſtes de l'école Françoiſe.* He might be ſo, and not very excellent; colouring is the point in which their beſt maſters have failed. La Foſſe was invited to England by the duke of Montagu, mentioned in the preceding article, and painted two ceilings for him, the Apotheoſis of Iſis, and an Aſſembly of the Gods. The French author ſays that king William preſſed him to ſtay here, but that he declined the offer, in hopes of being appointed firſt painter to his own monarch. Parmentiere aſſiſted La Foſſe in laying the dead colours for him in his works at Montagu-houſe. La Foſſe, who arrived in the reign of James, returned at the Revolution, but came again to finiſh what he had begun, and went back when he had finiſhed.

N. HEUDE

lived about this time, and painted in the manner of Verrio, to whom he is ſaid to have been aſſiſtant. He painted a ſtair-caſe at the lord Tyrconnel's in Arlington-ſtreet, now demoliſhed, and a ceiling at Bulſtrode, in both which he placed his own portrait and name. He was maſter of Mr. Carpenter, the ſtatuary.

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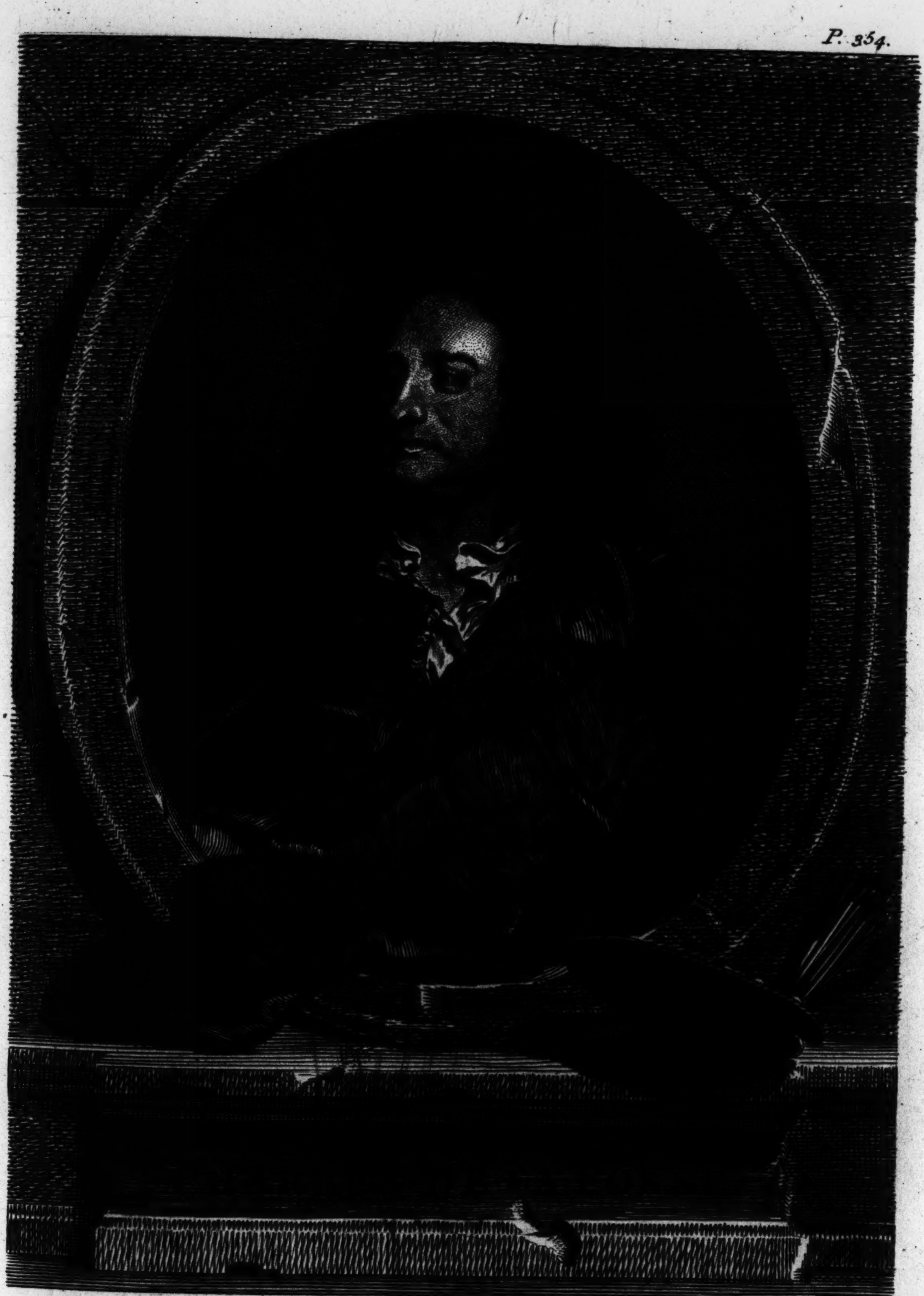
* He was buried in St. Anne's.

WILLIAM

P. 354.



A. Walker ſculpt.

WILLIAM DE KEISAR,

of Antwerp, was bred a jeweller, in which profeſſion he became very eminent; but having been well educated and taught to draw, he had a ſtrong bent towards that profeſſion, and employed all his leiſure on it, practiſing miniature, enamel, and oil-colours, both in ſmall and large. Vertue ſays, he fixed at laſt wholly on the former; Graham, that he painted in little after the manner of Elſheimer, that he imitated various manners, drew cattle and birds, and painted tombs and bas-reliefs in imitation of Vergazon, and that he worked ſome time with Loten the landſcape-painter. This laſt circumſtance is not very probable; for Vertue, who was acquainted with his daughter, gives a very different account of his commencing painter by profeſſion. Having painted ſome altar-pieces at Antwerp, his buſineſs called him to Dunkirk, where he drew a picture for the altar of the Engliſh nuns. They were ſo pleaſed with it, that they perſuaded Keiſar to go to England, and gave him letters of recommendation to lord Melfort, then in favour with king James. The enthuſiaſtic painter could not reſiſt the propoſal; he embarked on board an Engliſh veſſel, and, without acquainting his wife or family, ſailed for England. His reception was equal to his wiſhes. He was introduced to the king, who promiſed to countenance him; and ſeveral perſons of rank, who had known him at Antwerp, encouraged him in his new vocation. Tranſported with his proſpect, he ſent for his wife, ordering her to diſmiſs his workmen, and convert his effects into money. Within half a year the bubble burſt; the Revolution happened, Keiſar's friends could no longer be his protectors, his buſineſs decreaſed, and the purſuit of the philoſopher's ſtone, to which he had recourſe in his deſpair, completed his ruin. He died at the age of 45, in four or five years after the Revolution. He left a daughter, whom he had taken great pains to inſtruct in his favourite ſtudy, and with ſucceſs. She painted ſmall portraits in oil, and copied well; but marrying one Mr. Humble, a gentleman, he would not permit her to follow the profeſſion. After his death ſhe returned to it, and died in December 1724. She had ſeveral pictures by her father's hand, particularly a St. Catherine, painted for the queen dowager's chapel at Somerſet-houſe, and his own head in water-colours by himſelf.

—— LARGILLIERE,

a French portrait-painter, was in England in this reign, but went away on the

Revolution. He drew the king and queen, ſir John Warner, his daughter and grandaughter, and Vander Meulen and Sybrecht the painters. Vertue mentions a ſmall piece (about two feet and an half high) highly finiſhed by him, repreſenting himſelf, his wife and two children. The painter is ſtanding, and leans on a pedeſtal; his wife is ſitting; one of the children ſtands, the other ſits playing with fruit and flowers: there is a peacock, and a landſcape behind them. His ſon was a counſellor of the Chatelet at Paris, and one of the commiſſaries at war in the New Briſac. He wrote for the Opera comique and the Foire[*], and died in 1747.

JOHN SYBRECHT[†],

of Antwerp, painted landſcapes, and had ſtudied the views on the Rhine, his drawings of which in water-colours are more common than his pictures. The duke of Buckingham returning through Flanders from his embaſſy to Paris, found Sybrecht at Antwerp, was pleaſed with his works, invited him to England, and employed him at Cliefden. In 1686 he made ſeveral views of Chatſworth. At Newſtede-abbey, lord Byron's, are two pieces by his hand: the firſt, a landſcape in the ſtyle of Rubens's ſchool; the other, which is better, a proſpect of Longleate, not unlike the manner of Wouverman. Sybrecht died in 1703, aged 73, and was buried in St. James's.

HENRY TILSON

was grandſon of Henry Tilſon biſhop of Elphin, born in Yorkſhire, and who died in 1655. Young Henry was bred under ſir Peter Lely; after whoſe death he went to Italy in company with Dahl, and ſtaid ſeven years, copying the works of the beſt maſters with great diligence. He ſucceeded in portraits, both oil and crayons, and was likely to make a figure, when he grew diſordered in his ſenſes and ſhot himſelf at the age of 36. He was buried at St. Dunſtan's in the Weſt. He painted his own portrait two or three times; once with a pencil in his hand leaning on a buſt. Behind it was written H. Tilſona. Roma, 1687. He drew a large family-picture of his father, mother, a younger brother, a ſiſter and himſelf. Dahl gave Tilſon his own picture, inſcribed behind, "Memoria per mio caro amico Henrico Tilſon fatto Roma 1686."

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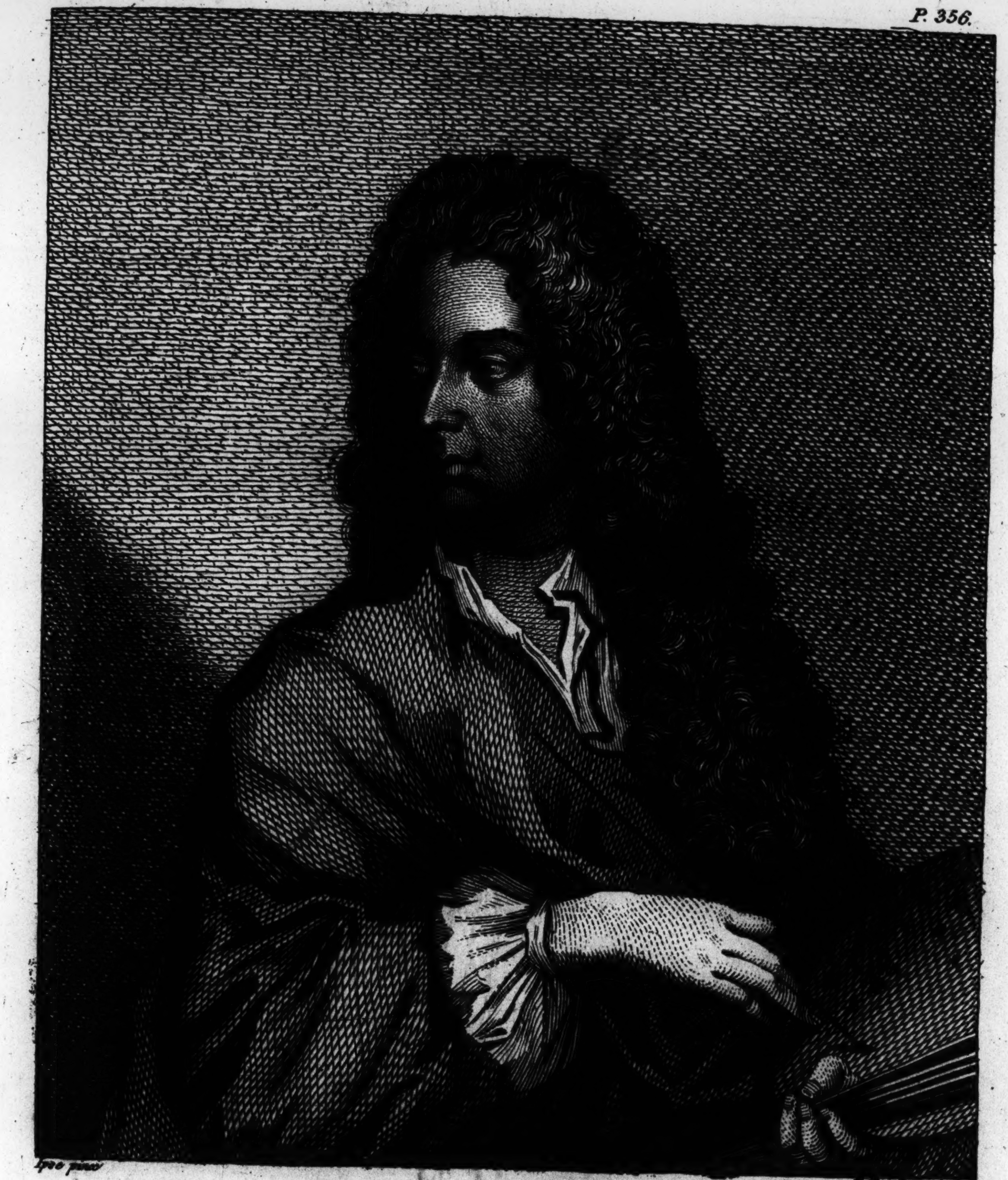
[*] Dict. des Theatres, vol. iii. p. 260.

[†] Vertue ſaw a picture at the duke of Portland's by this maſter, on which he wrote his name J. Siberechts, 1676. I have written it as it is commonly ſpelt, to prevent confuſion.

FANCATI,

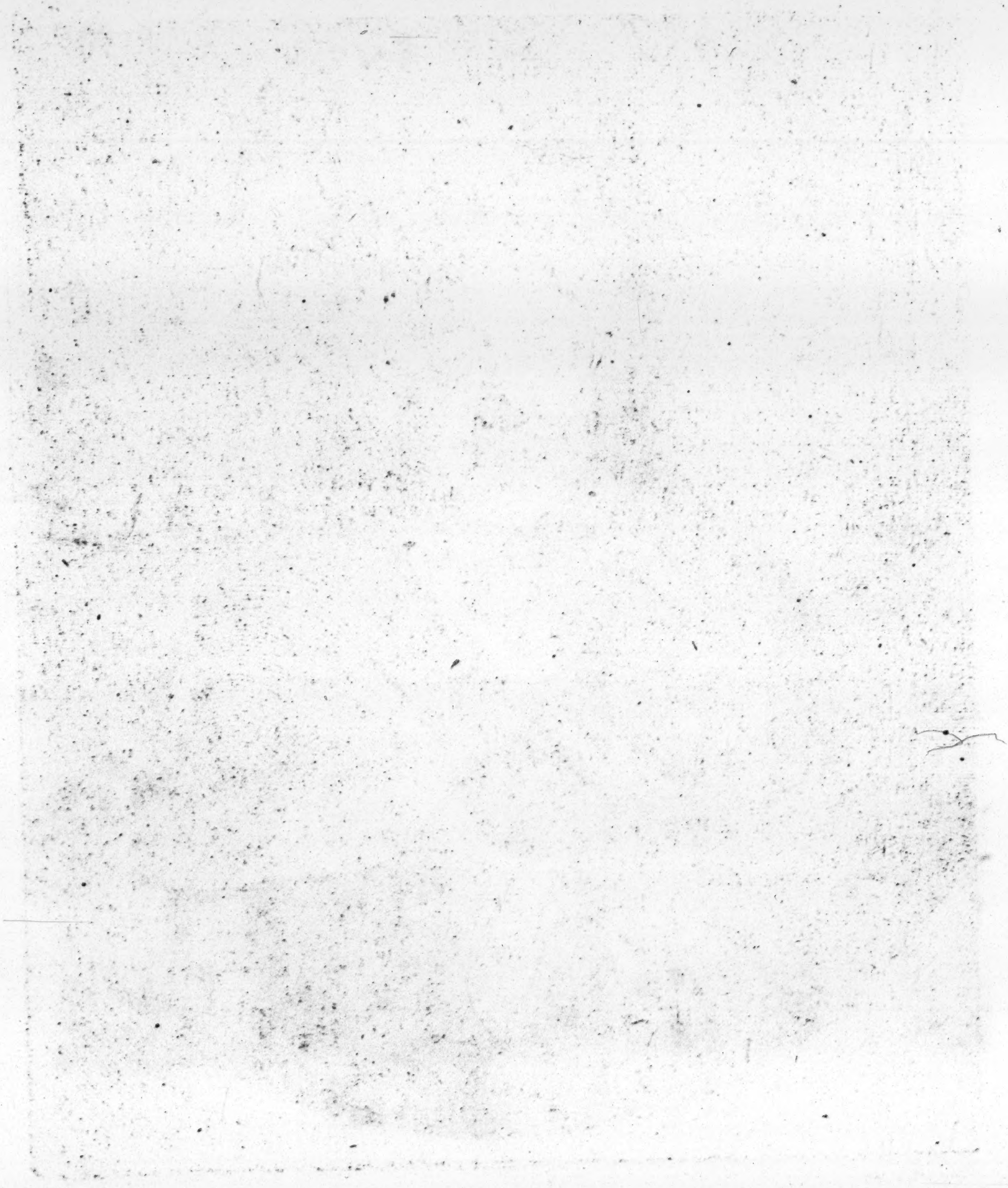
P. 356.



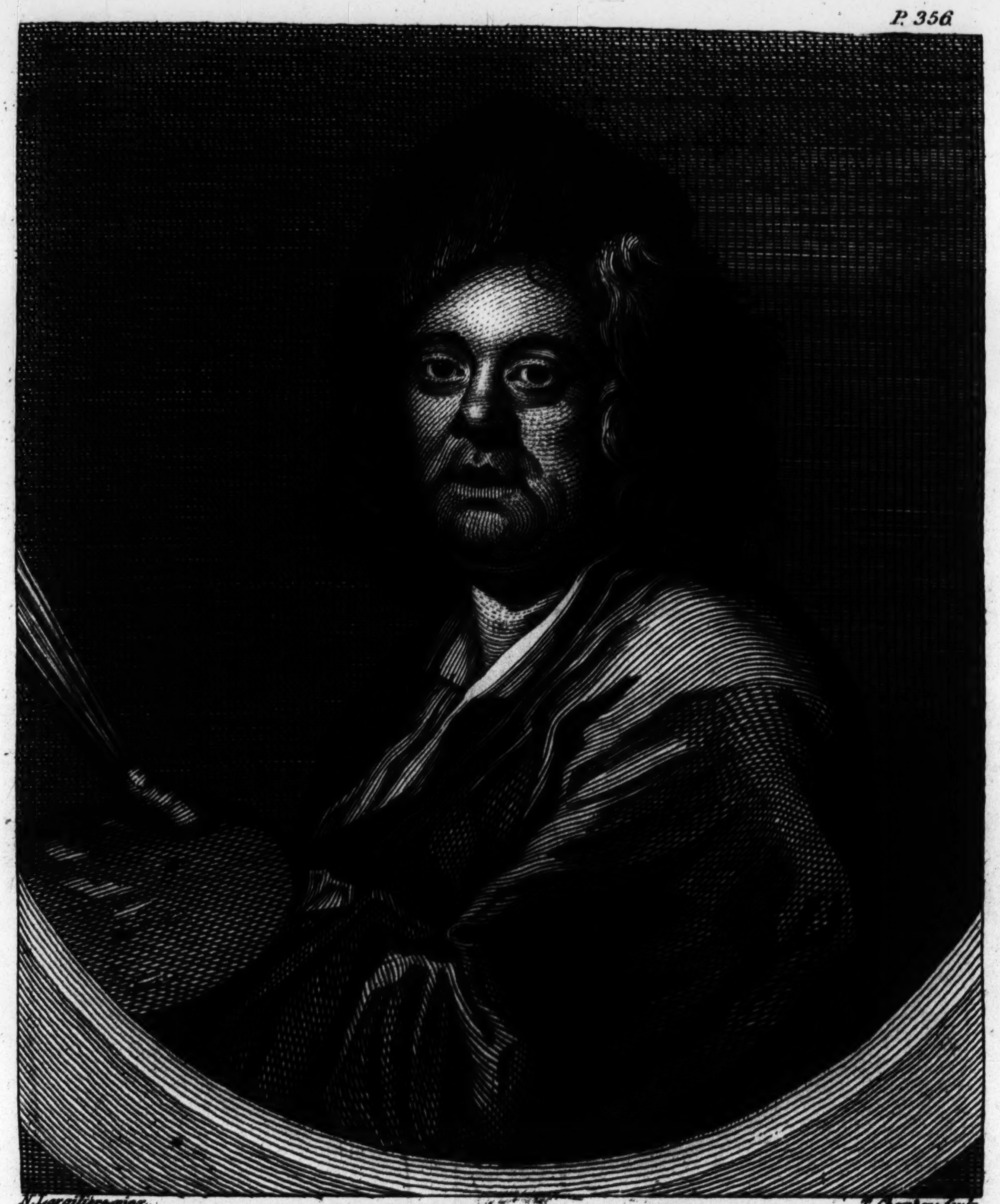
Ipse pinx

T. Chambars sculp.

HENRY TILSON.



P. 356



N. Largillière pinx.

T. Chambars sculp.

JOHN SYBRECHT.

—— FANCATI,

an Italian, copied the portraits of James and his queen with a pen, from the originals of Kneller. They were highly laboured, and came into the poſſeſſion of Mr. George Clarke of Oxford.

THOMAS BENIERE,

a young ſtatuary who flouriſhed in this reign, was born in England of French parents in 1663. His models and ſmall works in marble are much commended. The anatomic figure commonly ſeen in the ſhops of apothecaries was taken from his original model. He carved portraits in marble from the life for two guineas. He lived and died near Fleet-ditch in 1693.

—— QUELLIN,

eldeſt ſon of a good ſtatuary of Antwerp, ſettled here and was concerned in ſeveral works, which, by the only ſpecimen Vertue mentions, I ſhould think were very indifferent; for he carved Mr. Thynne's monument in Weſtminſter-abbey. He lived in a large old houſe in Tower-ſtreet, St. Giles's, near the Seven-dials, and died at the age of 33. His widow married Van Oſt of Mechlin, another ſtatuary. Quellin's younger brother, who followed the ſame buſineſs, worked at Copenhagen, Dantzick and Hamburgh, and in ten years made a conſiderable fortune; and died at Antwerp.

In a book called The art of painting, by Marſhall Smith, ſecond edit. fol. 1693, mention is made of William De Ryck, a diſciple of Quellin, who ſeems to have been a painter, and to have come to England; for, recapitulating ſome of this man's works, the author ſpecifies "a Magdalen, or the lady of Winchelſea;" and adds, "his daughter Mrs. Katherine comes behind none of her fair ſex in the art." There is a large ſheet print, the condemnation of St. Catherine, deſigned, painted and engraved by William De Ryck 1684, and dedicated to a biſhop of Antwerp.

THOMAS EAST

was engraver of the ſeals to James II. and had learned of Thomas Simon. Eaſt was ſucceeded by his nephew Mr. John Roos, who continued in that office till the acceſſion of George I.

CHAP. XV.

Painters in the Reign of KING WILLIAM.

THIS prince, like moſt of thoſe in our annals, contributed nothing to the advancement of arts. He was born in a country where taſte never flouriſhed, and nature had not given it to him as an embelliſhment to his great qualities. He courted Fame, but none of her miniſters. Holland owed its preſervation to his heroic virtue, England its liberty to his ambition, Europe its independence to his competition with Louis the fourteenth; for, however unſucceſsful in the conteſt, the very ſtruggle was ſalutary. Being obliged to draw all his reſources from himſelf, and not content to acquire glory by proxy, he had no leiſure, like his rival, to preſide over the regiſters of his fame. He fought his own battles, inſtead of chooſing mottos for the medals that recorded them; and though my lord Halifax promiſed * him that his wound in the battle of the Boyne

Should run for ever purple in our looms,

his majeſty certainly did not beſpeak a ſingle ſuit of tapeſtry in memory of the action. In England he met with nothing but diſguſts. He underſtood little of the nation, and ſeems to have acted too much upon a plan formed before he came over, and, however neceſſary to his early ſituation, little adapted to ſo peculiar a people as the Engliſh. He thought that valour and taciturnity would conquer or govern the world; and vainly imagining that his new ſubjects loved liberty better than party, he truſted to their feeling gratitude for a bleſſing which they could not help ſeeing was conferred a little for his own ſake. Reſerved, unſociable, ill in his health, and ſoured by his ſituation, he ſought none of thoſe amuſements that make the hours of the happy much happier. If we muſt except the palace at Hampton-court, at leaſt it is no

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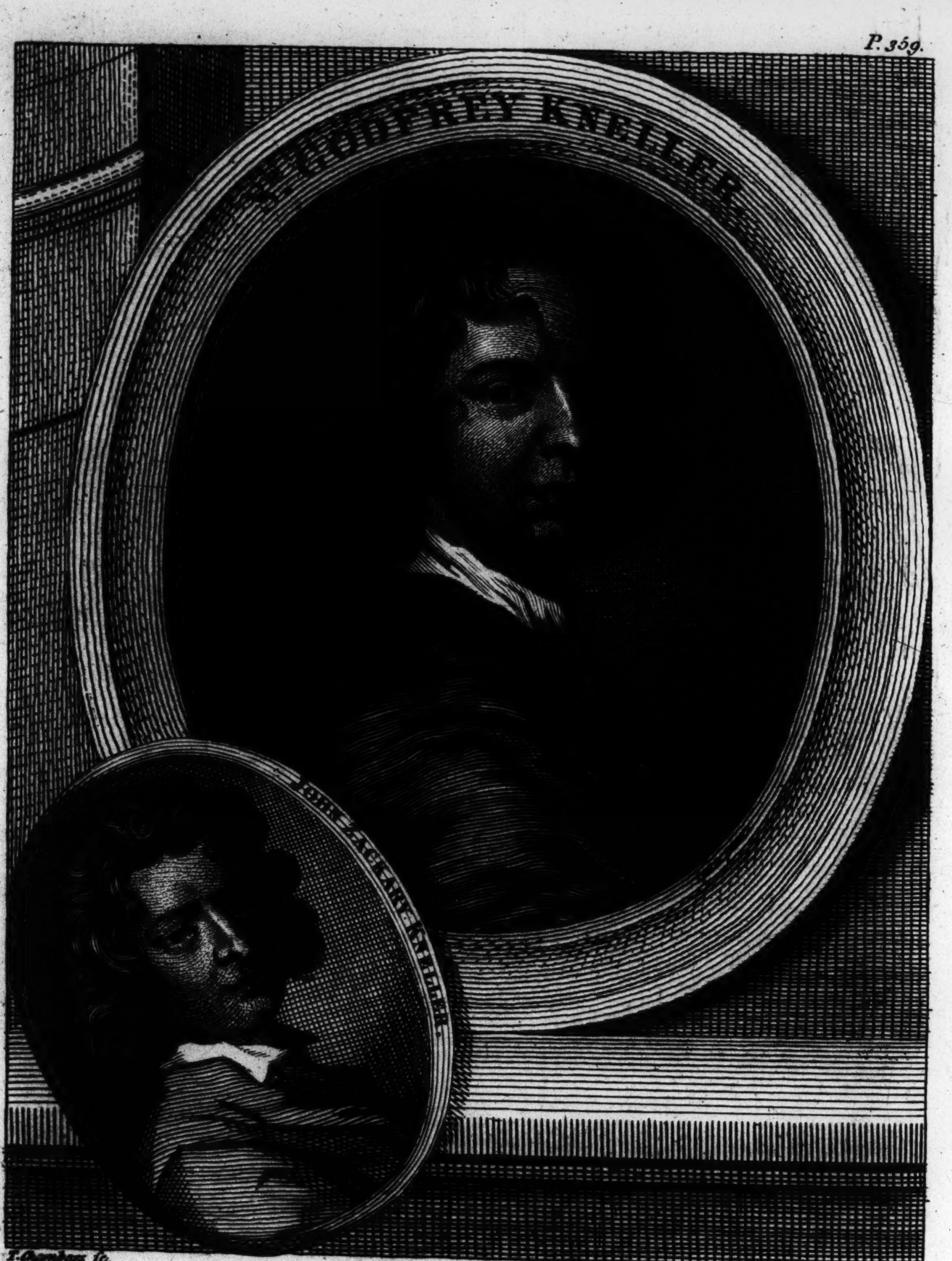
* It has been obſerved that I have miſquoted lord Halifax, who does not promiſe king William an immortality in tapeſtry for his wound, but tells him, the French would have flattered him in that manner. It is very true: I miſtook, quoting only by memory, and happily not being very accurately read in ſo indifferent an author. The true reading is but more applicable to my purpoſe. Whoever delights in ſuch piddling criticiſms, and is afterwards capable of reaſoning from a paſſage when he has rectified it, may amuſe himſelf in ſetting this right. I leave the paſſage wrong as it ſtood at firſt, in charity to ſuch commentators.

P. 359.


Sr GODFREY KNELLER
JOHN ZACHARY KNELLER

T. Chambers ſc.

monument of his taſte; it ſeems erected in emulation of, what it certainly was meant to imitate, the pompous edifices of the French monarch. We are told that

——— Great Naſſau to Kneller's hand decreed
To fix him graceful on the bounding ſteed:

In general I believe his majeſty patronized neither painters nor poets *, though he was happy in the latter—But the caſe is different; a great prince may have a Garth, a Prior, a Montagu, and want Titians and Vandycks, if he encourages neither—You muſt addreſs yourſelf to a painter, if you wiſh to be flattered—a poet brings his incenſe to you. Mary ſeems to have had little more propenſity to the arts than the king: the good queen loved to work and talk, and contented herſelf with praying to God that her huſband might be a great hero, ſince he did not chooſe to be a fond huſband. A few men of genius flouriſhed in their time, of whom the chief was

SIR GODFREY KNELLER,

a man leſſened by his own reputation, as he choſe to make it ſubſervient to his fortune †. Had he lived in a country where his merit had been rewarded according to the worth of his productions, inſtead of the number, he might have ſhone in the roll of the greateſt maſters; but he united the higheſt vanity with the moſt conſummate negligence of character—at leaſt, where he offered one picture to fame, he ſacrificed twenty to lucre; and he met with cuſtomers of ſo little judgment, that they were fond of being painted by a man, who would gladly have diſowned his works the moment they were paid for. Ten ſovereigns ‡ ſat to him; not one of them diſcovered that he

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* King William had ſo little leiſure to attend to, or ſo little diſpoſition to men of wit, that when St. Evremont was introduced to him, the king ſaid coldly, "I think you was a major-general in the French ſervice?"

† The author of the Abregé ſays, that Kneller preferred portrait-painting for this reaſon: "Painters of hiſtory, ſaid he, make the dead live, and do not begin to live themſelves till they are dead.—I paint the living, and they make me live."

‡ Charles II. James II. and his queen; William and Mary, Anne, George I. Louis XIV. Peter the Great, and the emperor Charles VI. For the laſt portrait Leopold created Kneller knight of the Roman empire—by Anne he was made a gentleman of the privy-chamber, and by the Univerſity of Oxford a doctor. When he had finiſhed the picture of Louis XIV. that prince aſked him what mark of his eſteem would be moſt agreeable to him? He anſwered modeſtly and genteelly, that if his majeſty would beſtow a quarter of an hour on him, that he might make a drawing of his head for himſelf, he ſhould think it the higheſt honour he could poſſibly receive. The king complied, and the painter drew him on grey paper with black and red chalk heightened with white.

was fit for more than preſerving their likeneſs. We however, who ſee king William, the czar Peter, Marlborough, Newton, Dryden, Godolphin, Somers, the ducheſs of Grafton, lady Ranelagh, and ſo many ornaments of an illuſtrious age, tranſmitted to us by Kneller's pencil, muſt not regret that his talent was confined to portraits—Perhaps the treaſure is greater than if he had decorated the chambers of Hampton-court with the wars of Æneas or the enchanted palace of Armida: and when one conſiders how ſeldom great maſters are worthily employed, it is better to have real portraits than Madonnas without end. My opinion of what ſir Godfrey's genius could have produced, muſt not be judged by the hiſtoric picture of king William in the palace juſt mentioned: it is a tame and poor performance. But the original ſketch of it at Houghton is ſtruck out with a ſpirit and fire equal to Rubens. The hero and the horſe are in the heat of battle: in the large piece, it is the king riding in triumph, with his uſual phlegm. Of all his works, ſir Godfrey was moſt proud of the converted Chineſe at Windſor; but his portrait of Gibbons is ſuperior to it. It has the freedom and nature of Vandyck, with the harmony of colouring peculiar to Andrea Sacchi; and no part of it is neglected. In general, even where he took pains, all the parts are affectedly kept down, to throw the greater force into the head—a trick unworthy ſo great a maſter. His draperies too are ſo * careleſsly finiſhed, that they reſemble no ſilk or ſtuff the world ever ſaw. His airs of heads have extreme grace; the hair admirably diſpoſed; and if the locks ſeem unnaturally elevated, it muſt be conſidered as an inſtance of the painter's art. He painted in an age when the women erected edifices of three ſtories on their heads. Had he repreſented ſuch prepoſterous attire, in half a century his works would have been ridiculous. To lower their dreſs to a natural level when the eye was accuſtomed to pyramids, would have ſhocked their prejudices and diminiſhed the reſemblance. He took a middle way, and weighed out ornament to them of more natural materials. Still it muſt be owned, there is too great a ſameneſs in his airs, and no imagination at all in his compoſitions. See but a head, it intereſts you—uncover the reſt of the canvas, you wonder faces ſo expreſſive could be employed ſo inſipidly. In truth, the age demanded nothing correct, nothing

complete.

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* He ſometimes, in the haſte of finiſhing, left part of the primed cloth uncoloured. This fault, which in Kneller proceeded from haſte and rapaciouſneſs, was affectedly imitated by ſome of the painters who ſucceeded him, while his great reputation was ſtill in vogue. Yet with all ſir Godfrey's deſire of acquiring riches, he left 500 portraits unfiniſhed—for his cuſtomers were not equally ready to pay, as to ſit. There is an entertaining account of theſe facts in Rouquet's State of the Arts in England.

complete. Capable of taſting the power of Dryden's numbers, and the majeſty of Kneller's heads, it overlooked doggrel and daubing. What pity that men of fortune are not bleſt with ſuch a pen or ſuch a pencil! That a genius muſt write for a bookſeller, or paint for an alderman!

Sir Godfrey Kneller was born at Lubec, about the year 1648. His grandfather * had an eſtate near Hall in Saxony; was ſurveyor-general of the mines and inſpector of count Mansfeldt's revenues. By his wife, of the family of Crowſen, he had one ſon Zachary, educated at Leipſic, and for ſome time in the ſervice of Guſtavus Adolphus's widow. After her death he removed to Lubec, married, profeſſed architecture, and was chief ſurveyor to his native city. He left two ſons, John Zachary, and Godfrey. The latter, who at firſt was deſigned for a military life, was ſent to Leyden, where he applied to mathematics and fortification; but the predominance of nature determining him to painting, his father acquieſced, and ſent him to Amſterdam, where he ſtudied under Bol, and had ſome inſtructions from Rembrandt. Vertue nor any of his biographers take notice of it, nor do I aſſert it, but I have heard that one of his maſters was Francis Hals. It is certain that Kneller had no ſervility of a diſciple, nor imitated any of them. Even in Italy, whither he went in 1672, he mimicked no peculiar ſtyle; nor even at Venice, where he reſided moſt, and was eſteemed and employed by ſome of the firſt families, and where he drew cardinal Baſſadonna. If he caught any thing, it was inſtructions not hints. If I ſee the leaſt reſemblance in his works to any other maſter, it is in ſome of his earlieſt works in England, and thoſe his beſt, to Tintoret. A portrait at Houghton of Joſeph Carreras, a poet, and chaplain to Catherine of Liſbon, has the force and ſimplicity of that maſter, without owing part of its merit to Tintoret's univerſal black drapery, to his own afterwards neglected draperies, or to his maſter Rembrandt's unnatural chiaro ſcuro. Latterly ſir Godfrey was thought to give into the manner of Rubens; I ſee it nowhere but in the ſketch of king William's equeſtrian figure, evidently imitated from Rubens's deſign of the ceiling for the banqueting-houſe, which, as I have ſaid in the life of that painter, was in Kneller's poſſeſſion. The latter had no more of Rubens's rich colouring than of Vandyck's delicacy in habits; but he had more beauty than the latter, more dignity than ſir Peter Lely. The latter felt his capacity in a memorable inſtance. Kneller and his brother came to Eng-

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* Vide Buckeridge's edition of De Piles, and of Graham's Engliſh School, in which he has inſerted a new life of ſir Godfrey, p. 393.

land in 1674, without intending to reſide here, but to return through France to Venice. They were recommended to Mr. Banks, a Hamburgh merchant and Godfrey drew him and his family. The pictures pleaſed. Mr. Vernon, ſecretary to the duke of Monmouth, ſaw them, and ſat to the new painter, and obtained his maſter's picture by the ſame hand. The duke was ſo charmed, that he engaged the king his brother to ſit to Kneller, at a time that the duke of York had been promiſed the king's picture by Lely. Charles, unwilling to have double trouble, propoſed that both the artiſts ſhould draw him at the ſame time. Lely, as an eſtabliſhed maſter, choſe the light he liked: the ſtranger was to draw the picture as he could; and performed it with ſuch facility and expedition, that his piece was in a manner finiſhed when Lely's was only dead-coloured. The novelty pleaſed—yet Lely deſerved moſt honour, for he did juſtice to his new competitor; confeſſed his abilities and the likeneſs. This ſucceſs fixed Kneller here. The ſeries of his portraits prove the continuance of his reputation.

Charles II. ſent him to Paris to draw Louis XIV. but died in his abſence. The ſucceſſor was equally favourable to him, and was ſitting for his picture for ſecretary Pepys, when he received the news that the prince of Orange was landed.

King William diſtinguiſhed Kneller ſtill more; for that prince he painted the beauties at Hampton-court*, and was knighted by him in 1692, with the additional preſent of a gold medal and chain weighing 300*l.* and for him ſir Godfrey drew the portrait of the Czar; as for queen Anne he painted the king of Spain, afterwards Charles VI. ſo poor a performance that one would think he felt the fall from Peter to Charles. His works in the gallery of † admirals were done in the ſame reign, and ſeveral of them worthy ſo noble a memorial. The Kit-cat-club, generally mentioned as a ſet of wits, in reality the patriots that ſaved Britain, were Kneller's laſt works in that reign, and his laſt public work. He lived to draw George I. was made a baronet by him, and continued to paint during the greater part of his reign; but in 1722 ſir Godfrey was ſeized with a violent fever, from the immediate danger of which he was reſcued by Dr. Meade. The humour, however, fell on his left arm; and it was opened. He remained in a languiſhing condition, and died Oct. 27, 1723. His body lay in ſtate, and was buried at Witton; but a monument was erected in Weſtminſter-abbey *, where his friend Mr. Pope, as if to gratify an extravagant vanity dead, which he had ridiculed living, beſtowed on him a tranſlation of Raphael's epitaph—as high a compliment as even poetry could be allowed to pay to the original; a ſilly hyperbole when applied to the modern. This was not the only inſtance in which the poet incenſed the painter. Sir Godfrey had drawn for him the ſtatues of Apollo, Venus, and Hercules; Pope paid for them with theſe lines:

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* They were painted in his reign, but the thought was the queen's, during one of the king's abſences; and contributed much to make her unpopular, as I have heard from the authority of the old counteſs of Carliſle (daughter of Arthur earl of Eſſex), who died within theſe few years, and remembered the event. She added, that the famous lady Dorcheſter adviſed the queen againſt it, ſaying, "Madam, if the king was to aſk for the portraits of all the wits in his court, would not the reſt think he called them fools?"

† Seven of thoſe heads are by Kneller, the reſt by Dahl.

> What god, what genius did the pencil move
> When Kneller painted theſe?
> 'Twas friendſhip, warm as Phœbus, kind as Love,
> And ſtrong as Hercules.

He was in the right to ſuppreſs them—what idea does muſcular friendſhip convey? It was not the ſame † warmth of friendſhip that made Pope put Kneller's vanity to the ſtrongeſt trial imaginable. The former laid a wager, that there was no flattery ſo groſs but his friend would ſwallow. To prove it, Pope ſaid to him as he was painting, "Sir Godfrey, I believe if God Almighty had had your aſſiſtance, the world would have been formed more perfect." "'Fore God, ſir, replied Kneller, I believe ſo." This impious anſwer was not extraordinary in the latter. His converſation on religion was extremely free—his ‡ paraphraſe on a particular text of ſcripture, ſingular. "In my father's houſe are many manſions;" which ſir Godfrey interpreted thus: "At the day of judgment, ſaid he, God will examine mankind on their different pro-

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* His monument, executed by Ryſbrach, was directed by himſelf; he left 300*l.* for it.

† Pope's character of Helluo is believed to allude to ſir Godfrey.

‡ In the ſame ſtrain he ſaid to a low fellow whom he over-heard curſing himſelf: "God damn *you!* God may damn the duke of Marlborough, and perhaps ſir Godfrey Kneller; but do you think he will take the trouble of damning ſuch a ſcoundrel as you?" The ſame vanity that could think itſelf entitled to pre-eminence even in horrors, alighted on a juſter diſtinction, when he told his taylor, who offended him by propoſing his ſon for an apprentice, "Doſt thou think, man, *I* can make thy ſon a painter? No; God Almighty only makes painters."

feſſions: to one he will ſay, Of what ſect was you? I was a Papiſt—Go you there.—What was you? A Proteſtant—Go you there.—And you?—A Turk—Go you there.—And you, ſir Godfrey?—I was of no ſect—Then God will ſay, ſir Godfrey, chooſe your place." His wit was ready; his bon-mots deſervedly admired. In Great Queen-ſtreet * he lived next door to Dr. Ratcliffe; Kneller was fond of flowers, and had a fine collection. As there was great intimacy between him and the phyſician, he permitted the latter to have a door into his garden; but Ratcliffe's ſervants gathering and deſtroying the flowers, Kneller ſent him word he muſt ſhut up the door.—Ratcliffe replied peeviſhly, "Tell him he may do any thing with it but paint it."—"And I, anſwered ſir Godfrey, can take any thing from him but phyſic." Sir Godfrey, at Witton, acted as juſtice of peace, and was ſo much more ſwayed by equity than law, that his judgments, accompanied with humour, are ſaid to have occaſioned thoſe lines by Pope:

> I think ſir Godfrey ſhould decide the ſuit,
> Who ſent the thief (that ſtole the caſh) away,
> And puniſh'd him that put it in his way.

This alluded to his diſmiſſing a ſoldier who had ſtolen a joint of meat, and accuſed the butcher of having tempted him by it. Whenever ſir Godfrey was applied to, to determine what pariſh a poor man belonged to, he always enquired which pariſh was the richer, and ſettled the poor man there; nor would ever ſign a warrant to diſtrain the goods of a poor man who could not pay a tax. Theſe inſtances ſhowed the goodneſs of his heart; others, even in his capacity of juſtice, his peculiar turn. A handſome young woman came before him to ſwear a rape: ſtruck with her beauty, he continued examining her, as he ſat painting, till he had taken her likeneſs. If he diſliked interruption, he would not be interrupted. Seeing a conſtable coming to him at the head of a mob, he called to him, without enquiring into the affair, "Mr. conſtable, you ſee that turning; go that way, and you will find an ale-houſe, the ſign of the King's head—go, and make it up."

He married Suſannah Cawley, daughter of the miniſter of Henley upon Thames. She out-lived him, and was buried at Henley, where are monu-

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* He firſt lived in Durham-yard, then 21 years in Covent-garden, and laſtly in Great Queen-ſtreet, Lincoln's-inn-fields.

ments for her and her father. Before his marriage, ſir Godfrey had an intrigue with a quaker's wife, whom he purchaſed of her huſband, and had a daughter, whoſe portrait he drew like St. Agnes with a lamb: there is a print of it by Smith. Kneller had amaſſed a great fortune, though he lived magnificently, and loſt 20,000*l.* in the South-ſea; yet he had an eſtate of near 2000*l.* a year left. Part he bequeathed to his wife, and entailed the reſt on Godfrey Huckle, his daughter's ſon, with orders that he ſhould aſſume the name of Kneller. To three nieces at Hamburgh, the children of his brother, he left legacies; and an annuity of 100*l.* a year to Bing, an old ſervant, who with his brother had been his aſſiſtants. Of theſe he had many, as may be concluded from the quantity of his works, and the badneſs of ſo many. His chief performers were Pieters, Vander Roer, and Bakker—ſometimes he employed Baptiſt and Vergazon. His prices were fifteen guineas for a head, twenty if with one hand, thirty for a half, and ſixty for a whole length.

Kneller frequently drew his own portrait: my father had one, a head when young, and a ſmall one of the ſame age, very maſterly; it is now mine. It was engraved by Becket. Another in a wig; by Smith. A half-length ſent to the Tuſcan gallery. A half-length in a brocaded waiſtcoat with his gold chain; there is a mezzotinto of it, accompanying the Kit-cat-heads. Another head with a cap; a half-length preſented to the gallery at Oxford, and a double piece of himſelf and his wife. Great numbers of his works have been engraved, particularly by Smith, who has more than done juſtice to them; the draperies are preferable to the originals. The firſt print taken from his works was by White of Charles II. He had an hiſtoric piece of his own painting before he went to Italy, Tobit and the Angel. At his ſeat at Witton were many of his own works, ſold ſome years after his death. He intended that ſir James Thornhill ſhould paint the ſtair-caſe there, but hearing that ſir Iſaac Newton was ſitting to Thornhill, Kneller was offended, ſaid, no portrait-painter ſhould paint his houſe, and employed Laguerre.

Pope * was not the only bard that ſoothed this painter's vain-glory. Dryden repaid him for a preſent of Shakeſpeare's picture with a copy of verſes full of luxuriant but immortal touches: the moſt beautiful of Addiſon's poetic works was addreſſed to him: the ſingular happineſs of the alluſions, and applications of fabulous theology to the princes drawn by Kneller, is very remarkable:

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* Four letters from ſir Godfrey to Pope are printed in the two additional volumes to the works of that poet, printed for R. Baldwin, 1776. Thoſe letters were not worth printing, and are very ill ſpelt; a fault very excuſable in a foreigner.

Great Pan, who wont to chaſe the fair,
And love the ſpreading oak, was there,

For Charles II.——And for James,

Old Saturn too with upcaſt eyes
Beheld his abdicated ſkies.

And the reſt on William and Mary, Anne, and George I. are all ſtamped with the moſt juſt reſemblance.

Prior complimented Kneller on the duke of Ormond's picture; Steele wrote a poem to him at Witton; Tickell another; and there is one in the third part of Miſcellaneous Poems, 8vo. Lond. 1693, on the portrait of the lady Hyde. Can one wonder a man was vain, who had been flattered by Dryden, Addiſon, Prior, Pope, and Steele? Joſeph Harris dedicated to him his tragi-comedy of The miſtakes, or Falſe report, in 1690, in which Dryden, Tate, and Mountford had aſſiſted. And John Smith (I ſuppoſe the celebrated mezzotinter) addreſſed his tranſlation of Le Brun's Conference on the paſſions to ſir Godfrey. On his death was written another poem printed in a miſcellany publiſhed by D. Lewis, 8vo. in 1726: and the following lines were addreſſed to him on his portrait of lord chancellor Macclesfield:

To ſuch a face and ſuch an air
Who could ſuſpect there wants a voice?
O Kneller, ableſt hand, declare,
If this was thy miſtake, or choice.
'Twas choice—thy modeſty conceal'd
The tongue, which would thy glory raiſe;
For That, which juſtice ne'er withheld,
Would never ceaſe to ſpeak thy praiſe.

His brother

JOHN ZACHARY KNELLER,

who was thirteen years older than ſir Godfrey, came to England with him, and painted in freſco, architecture, and ſtill-life, pieces in oil, and laſtly in water-colours, in which he copied ſeveral of his brother's heads. Sir Godfrey drew his portrait, one of his beſt works. Of John's was a piece of ſtill-life with a great tankard in the middle; and a ſmall head of Wyck, almoſt profile, in oil, in the poſſeſſion of Dr. Barnard biſhop of Derry, with the names of both artiſts, dated 1684. John Kneller died in 1702 in Covent-garden, and was buried in that church.

JOHN JAMES BAKKER

painted draperies for Kneller, and went to Bruſſels with him in 1697, where ſir Godfrey drew the elector of Bavaria on a white horſe. I don't know whether Bakker ever practiſed for himſelf. He was brother of Adrian Bakker, who painted hiſtory and portraits at Amſterdam, and died in 1686.

JACOB VANDER ROER,

another of Kneller's aſſiſtants, was ſcholar of J. De Baan, and lived many years in London; died at Dort. See an account of him in the third volume of Deſcamps.

JOHN PIETERS

was born at Antwerp, and learned of Eykens, a hiſtory-painter. He came to England in 1685, at the age of eighteen *, and was recommended to ſir Godfrey, for whom he painted draperies, and whom he quitted in 1712, and was employed in the ſame ſervice by others; but his chief buſineſs was in mending drawings and old pictures, in which he was very † ſkilful. Pieters and Bakker were both kind to Vertue in his youth, and gave him inſtructions, which he acknowledges with great gratitude. Pieters loved his bottle, and was improvident, and towards the end of his life was poor and gouty. He died in 1727, and was buried in the church-yard of St. Martin's.

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* He was ſo poor that he engaged himſelf as a domeſtic in the ſervice of cardinal Dada, the pope's nuntio; but quitted him before night.

† He excelled in copying Rubens, and even paſſed off ſeveral prints, which he had waſhed, for original drawings of that maſter. But this cheat is not ſo great a proof of Pieters's abilities, as of the ignorance of our collectors, who are ſtill impoſed upon by ſuch groſs frauds.

JOHN BAPTIST MONOYER*,

one of the greateſt maſters that has appeared for painting flowers. They are not ſo exquiſitely finiſhed as Van Huyſum's, but his colouring and compoſition are in a bolder ſtyle. He was born at Liſle in 1635, and educated at Antwerp as a painter of hiſtory, which he ſoon changed for flowers, and going to Paris in 1663 was received into the academy with applauſe; and though his ſubjects were not thought elevated enough to admit him to a profeſſorſhip, he was in conſideration of his merit made a counſellor; a ſilly diſtinction, as if a great painter in any branch was not fitter to profeſs that branch, than give advice on any other. He was employed at Verſailles, Trianon, Marly, and Meudon; and painted in the hotel de Bretonvilliers at Paris, and other houſes. The duke of Montagu brought him to England, where much of his hand is to be ſeen, at Montagu-houſe, Hampton-court, the duke of St. Alban's at Windſor, Kenſington, lord Carliſle's, Burlington-houſe, &c. The author of the Abregé, ſpeaking of Baptiſt, La Foſſe and Rouſſeau, ſays, theſe three French painters have extorted a ſincere confeſſion from the Engliſh, "qu'on ne peut aller plus loin en fait de peinture." Baptiſt is undoubtedly capital in his way—but they muſt be ignorant Engliſhmen indeed, who can ſee any thing maſterly in the two others. Baptiſt paſſed and repaſſed ſeveral times between France and England; but having married his daughter to a French painter, who was ſuffered to alter and touch upon his pictures, Baptiſt was offended, and returned to France no more. He died in Pall-mall in 1699. His ſon Antony, called young Baptiſt, painted in his father's manner, and had merit. There is a good print by White from a fine head of Baptiſt by ſir Godfrey Kneller. At the ſame time with Baptiſt was here Montingo, another painter of flowers; but I find no account of his life or works.

HENRY VERGAZON†,

a Dutch painter of ruins and landſcapes, with which he ſometimes was called to adorn the back-grounds of Kneller's pictures, though his colouring was reckoned too dark. He painted *a few* ſmall portraits, and died in France.

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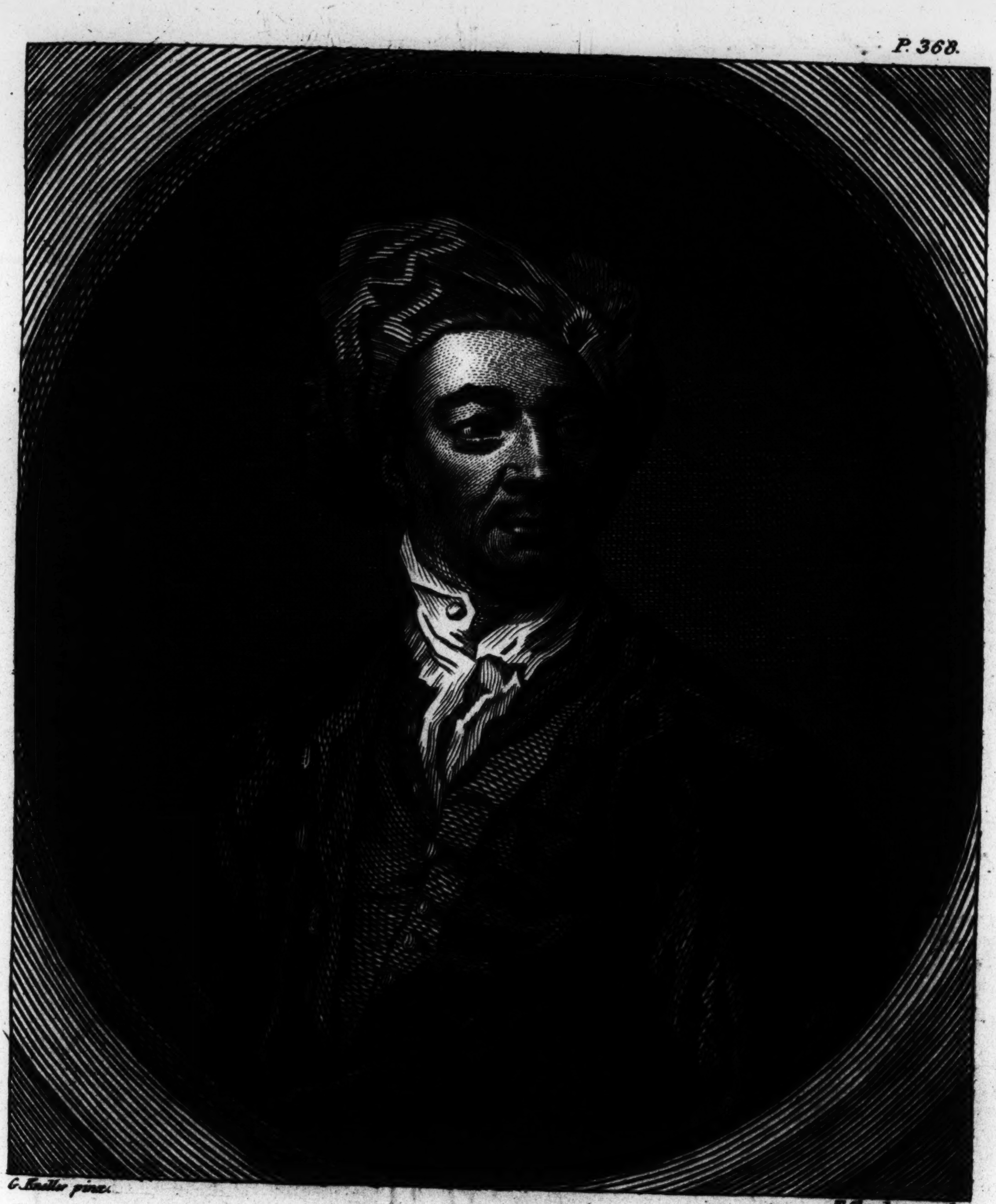
* Vide Graham, and the Abregé.

† Vide Graham.

PHILIP

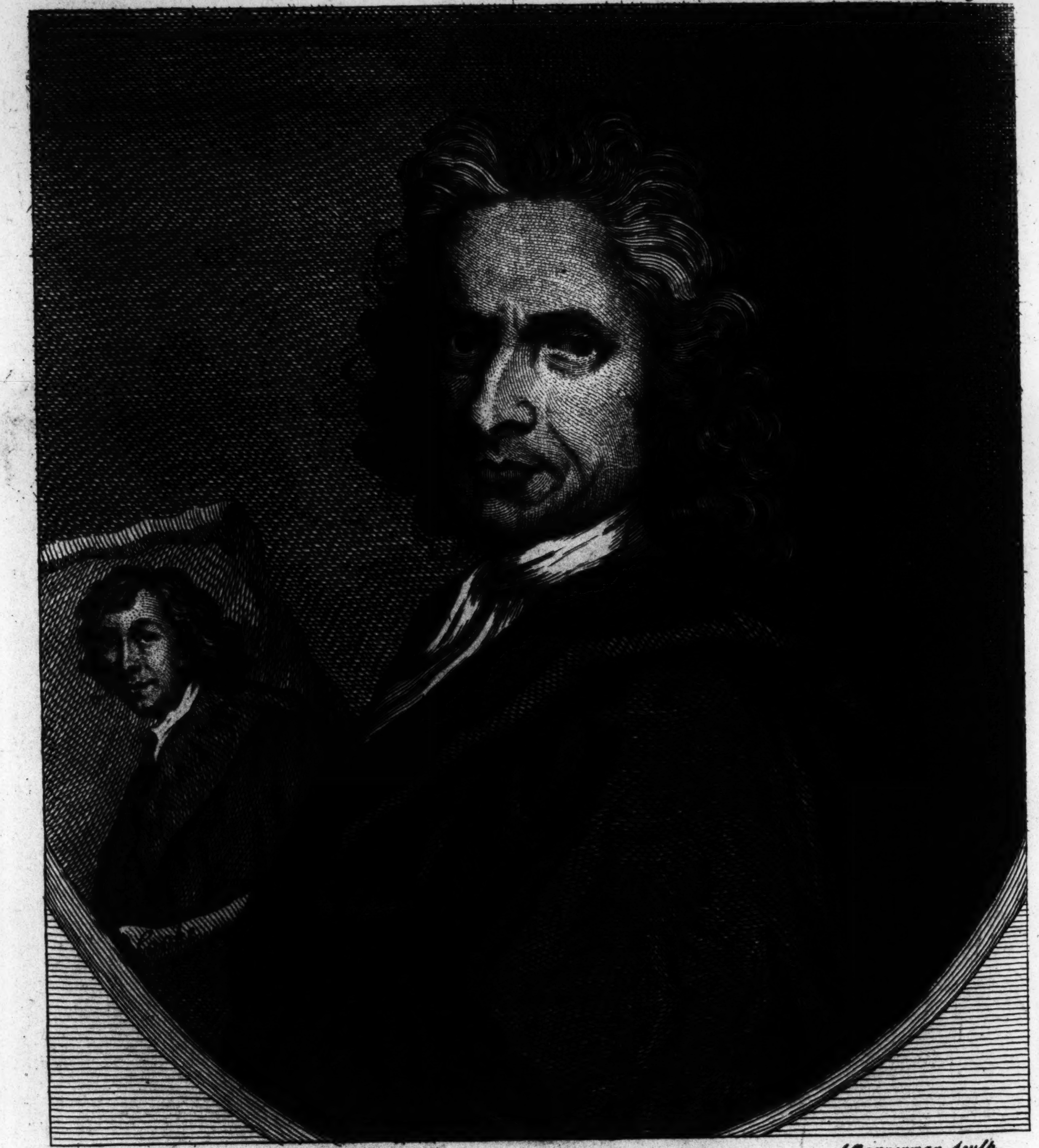
P. 368.



G. Kneller pinx.

T. Chambars sculp.

JOHN BAPTIST MONOYER.



A Bannerman sculp.

SIMON DUBOIS.

PHILIP BOUL,

a name of whom I find but one note. Vertue ſays he had ſeen a pocket-book almoſt full of ſketches and views of Derbyſhire, the Peak, Chatſworth, &c. very freely touched, and in imitation of Salvator Roſa, whoſe works this perſon ſtudied. Whether he executed any thing in painting I know not.

EDWARD DUBOIS

was born at Antwerp, and ſtudied under Groenwegen, a landſcape-painter, who had been in Italy, and ſeveral years in England *—a courſe of travels purſued by the diſciple, who after a ſtay of eight years in the former, where he ſtudied the antique, and painted for Charles Emanuel duke of Savoy, came to England, where he profeſſed landſcape and hiſtory-painting. He died here about 1699, at the age of 77, and was buried at St. Giles's. His younger brother,

SIMON DUBOIS,

was a better maſter. He lived 25 years at home, but came to England as early as 1685, ſeveral ſmall heads in oil being dated in that year: they are commonly diſtinguiſhed by the faſhion of that time, laced cravats. Portrait however was not his excellence: originally he painted battles, ſmall, and in the Italian manner; afterwards, horſes † and cattle, with figures, the faces of which were ſo neatly finiſhed, that a lady perſuaded him to try likeneſſes, and ſat to him herſelf. He ſold many of his pieces for originals by Italian hands, ſaying ſenſibly, that ſince the world would not do him juſtice, he would do it himſelf: his works ſold well, when his name was concealed. Lord Somers diſtinguiſhed better: he went unknown and ſat to Dubois; and going away gave him 50 guineas, ordered the robes of chancellor, and, when the picture ‡ was finiſhed, gave him as much more. The two brothers lived together in Covent-garden without any ſervant, working in obſcurity, and heaping up money, both being avaricious. When Edward died, Simon, left without ſociety, began to work for Vandevelde, and one day, in a fit of generoſity, offered to draw the portrait of his eldeſt daughter. This drew on a nearer acquaintance, and the old man married her; but died in a year, leaving her his money,

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* So Graham. I find no other account of this Groenwegen, nor of his works here.

† He had received ſome inſtructions from Wouverman.

‡ Elſum has an epigram on this picture.

and a fine collection of pictures, and naming his patron lord Somers executor. He was buried May 26, 1708. His young widow married again, and diſſipated the fortune and collection. Dubois drew a whole length of archbiſhop Teniſon, now at Lambeth, and Vandervaart the painter had his own head by himſelf.

HENRY COOKE

was born in 1642, and was thought to have a talent for hiſtory. He went to Italy, and ſtudied under Salvator Roſa. On his return, neither rich nor known, he lived obſcurely in Knave's-acre, in partnerſhip with a houſe-painter. Lutterel introduced him to ſir Godfrey Copley, who was pleaſed with his works, and carried him into Yorkſhire where he was building a new houſe, in which Cooke painted, and received 150*l.* He then lived five years with the father of Antony Ruſſel, whom I have mentioned in a preceding part of this volume; but quarrelling with a man about a miſtreſs whom Cooke kept, by whom he had children, and whom he afterwards married, Cooke killed him and fled. He then went to Italy and ſtaid ſeven years, and, returning, lived privately till the affair was forgotten. Towards the end of his life he was much employed. By order of king William he repaired the * Cartoons, and other pictures in the royal collection, though Walton had the ſalary. He finiſhed the equeſtrian portrait of Charles II. at Chelſea-college, and painted the choir of New-college chapel, Oxford, the ſtaircaſe at Ranelagh-houſe, the ceiling of a great room at the water-works at Iſlington, and the ſtaircaſe at lord Carliſle's in Soho-ſquare, where the aſſemblies are now kept †. He had ſometimes painted portraits, but was ſoon diſguſted with that buſineſs from the caprices of thoſe that ſat to him. He died Nov. 18, 1700, and was buried at St. Giles's. I have his own head by him, touched with ſpirit, but too dark, and the colouring not natural.

PETER BERCHETT

was born in France, 1659; and beginning to draw at the age of fifteen under La Foſſe, he improved ſo faſt, that in three years he was employed in the royal palaces. He came to England in 1681, to work under Rambour, a

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* Graham ſays he copied the Cartoons in turpentine oil, in the manner of diſtemper—a way he invented.

† Among Elſum's epigrams is one on a liſtening faun by Cooke.

French painter of architecture, who, ſays Vertue, was living in 1721, but then ſtaid only a year, and returned to Marly. He came again, and painted for ſome perſons of rank in the weſt. King William building a palace at Loo, ſent Berchett thither, where he was engaged fifteen months, and then came a third time to England, where he had ſufficient buſineſs. He painted the ceiling in the chapel of Trinity-college, Oxford, the ſtaircaſe at the duke of Schomberg's in Pall-mall, and the ſummer-houſe at Ranelagh. His drawings in the academy were much approved. Towards the end of his life, being troubled with a phthiſic, he retired to Marybone, and painted only ſmall pieces of fabulous hiſtory: his laſt was a bacchanalian, to which he put his name the day before he died; it was in January 1720, at Marybone, where he was buried. He left a ſon, that died ſoon after him at the age of ſeventeen.

LOUIS CHERON,

born at Paris in 1660, was ſon of Henry Cheron, an enamel-painter, and brother of Elizabeth Sophia Cheron, an admired paintreſs, and who engraved many ancient gems. Louis went to Italy, and, ſays the * author of his life, "a toujours cherché Raphael & Jules Romain."—A purſuit in which he was by no means ſucceſsful. He came to England on account of his religion in 1695, and was employed at the duke of Montagu's at Boughton, at Burleigh, and at Chatſworth, where he painted the ſides of the gallery; a very poor performance. He had before fallen into diſeſteem, when he painted at Montagu-houſe, where he was much ſurpaſſed by Baptiſt, Rouſſeau and La Foſſe. On this ill ſucceſs he turned to painting ſmall hiſtories; but his beſt employment was deſigning for the painters and engravers of that time: few books appeared with plates, but from his drawings. Vanderbank, Vandergutch, Simpſon, Kirkall, &c. all made uſe of him. His drawings are ſaid to be preferable to his paintings. He etched ſeveral of his own deſigns, as The labours of Hercules, which were afterwards retouched with the burin by his diſciple, Gerard Vandergutch; and towards the end of his life Cheron etched from his own drawings a ſuite of twenty-two ſmall hiſtories for the Life of David: they were done for, or at leaſt afterwards purchaſed by, P. F. Giffart, a bookſeller at Paris, who applied them to a verſion of the Pſalms in French metre, publiſhed in 1715. Some time before his death, Cheron ſold his

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* Abregé de la Vie des plus fameux Peintres, vol. ii. p. 371.

drawings from Raphael, and his academic figures, to the earl of Derby, for a large ſum. He was a man of a fair character, and, dying in 1713 of an apoplexy, left 20*l.* a year to his maid, and the reſt of his fortune to his relations and to charitable uſes. He was buried from his lodgings in the piazza of Covent-garden, and lies in the great porch of that church.

JOHN RILEY,

one of the beſt native painters that has flouriſhed in England, whoſe talents while living were obſcured by the ſame rather than by the merit of Kneller, and depreſſed ſince by being confounded with Lely; an honour unlucky to his reputation. Graham too ſpeaks of him with little juſtice, ſaying he had no excellence beyond a head; which is far from true. I have ſeen both draperies and hands painted by Riley, that would do honour to either Lely or Kneller. The portrait of lord-keeper North at Wroxton is capital thoughout. Riley, who was humble, modeſt, and of an amiable character, had the greateſt diffidence of himſelf, and was eaſily diſguſted with his own works, the ſource probably of the objections made to him. With a quarter of ſir Godfrey's vanity, he might have perſuaded the world he was as great a maſter.

He was born [*] in 1646, and received inſtructions from Fuller and Zouſt, but was little noticed till the death of Lely; when Chiffinch being perſuaded to ſit to him, the picture was ſhown, and recommended him to the king. Charles ſat to him, but almoſt diſcouraged the baſhful artiſt from purſuing a profeſſion ſo proper for him. Looking at the picture he cried "Is this like me? Then, od's fiſh, I am an ugly fellow." This diſcouraged Riley ſo much, that he could not bear the picture, though he ſold it for a large price. James and his queen ſat to him. So did their ſucceſſors, and appointed him their painter. But the gout put an early end to Riley's progreſs: he died in 1691 at the age of 45, and was buried in Biſhopſgate-church; in which pariſh he was born. Richardſon married a near relation of Riley, and inherited about 800*l.* in pictures, drawings and effects.

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[*] One Thomas Riley was an actor, and has a copy of verſes addreſſed to him in Randolph's poems. This might be the painter's father. In the ſame place are ſome Latin verſes by Riley, whom I take to be our painter himſelf.

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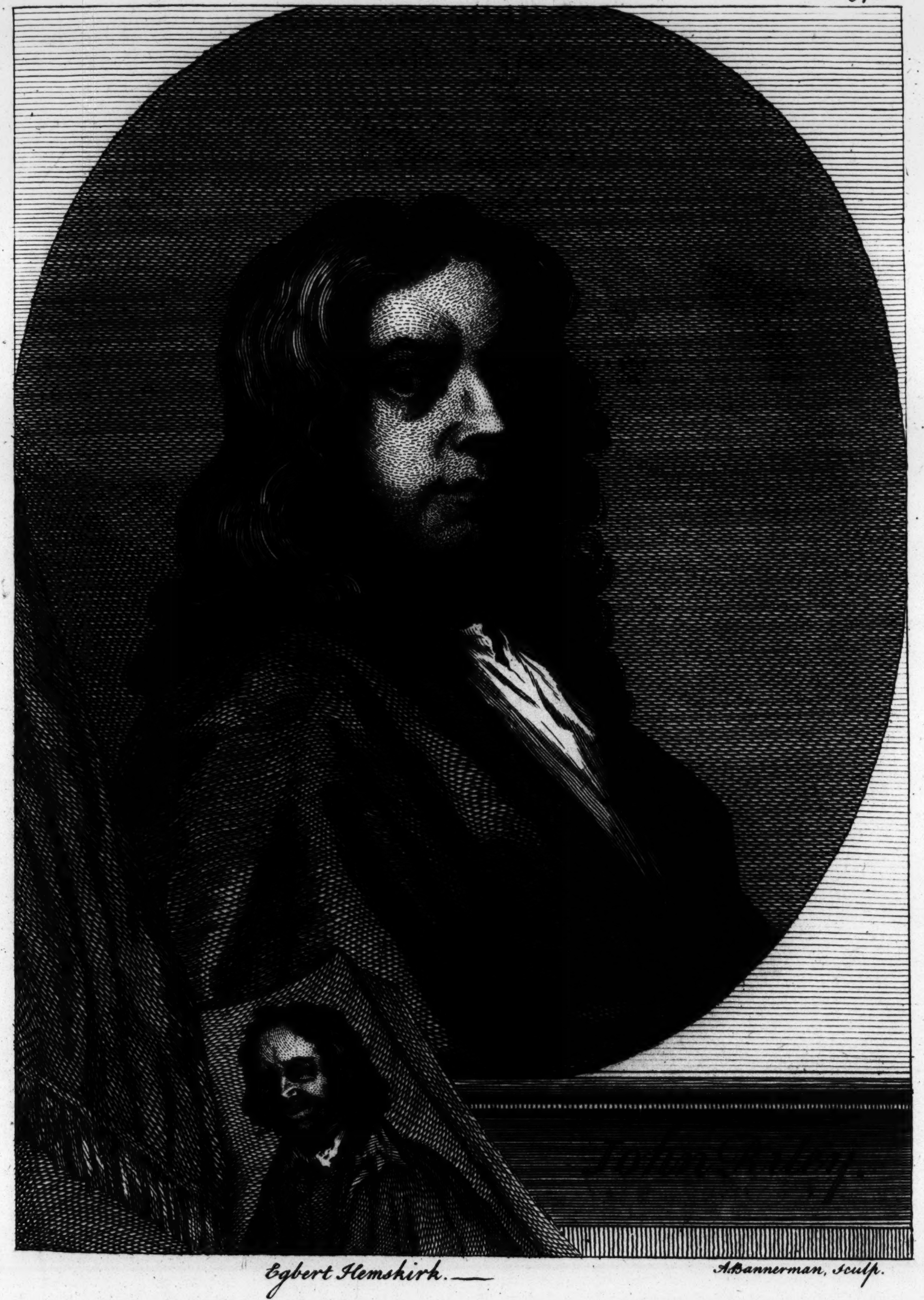

Egbert Hemskirk.—

A. Bannerman, Sculp.

JOHN CLOSTERMAN,

ſon of a painter, was born at Oſnabrugh, and with his countryman, one Tiburen, went to Paris in 1679, where he worked for De Troye. In 1681 they came to England, and Cloſterman at firſt painted draperies for Riley; and afterwards they painted in conjunction, Riley ſtill executing moſt of the heads. On his death Cloſterman finiſhed ſeveral of his pictures, which recommended him to the duke of Somerſet, who had employed Riley. He painted the duke's children, but loſt his favour on a diſpute about a picture of Guercino which he had bought for his grace, and which was afterwards purchaſed by lord Halifax; and on which occaſion the duke patronized Dahl. Cloſterman however did not want buſineſs. He drew Gibbons the carver and his wife in one * piece, which pleaſed, and Cloſterman was even ſet in competition with ſir Godfrey. He painted the duke and ducheſs of Marlborough and all their children in one picture, and the duke on horſe-back; on which ſubject however he had ſo many diſputes with the ducheſs, that the duke ſaid, "It has given me more trouble to reconcile my wife and you, than to fight a battle." Cloſterman, who ſought reputation, went to Spain, where he drew the king and queen, and from whence he wrote ſeveral letters on the pictures in that country to Mr. Richard Graham. He alſo went twice to Italy, and brought over ſeveral good pictures. The whole length of queen Anne at Guildhall is by him, and another at Chatſworth of the firſt duke of Rutland; and in Painter's-hall a portrait of Mr. Saunders. Elſum has beſtowed an epigram on his portrait of Dryden: yet Cloſterman was a very moderate performer; his colouring ſtrong, but heavy, and his pictures without any idea of grace. Latterly he married a woman who waſted his fortune, and diſordered his underſtanding: he died ſome time after 1710, and was buried in Covent-garden, where he lived.

WILLIAM DERYKE†,

of Antwerp, was bred a jeweller, but took to painting hiſtory, which he practiſed in England, and died here about 1699, leaving a daughter whom he had brought up to his art.

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* There is a mezzotinto from it.

† Graham.

DIRK

DIRK MAAS, OR THEODORE MAAS,

a Dutch painter of landſcapes and battles, was in England in this reign, and painted the battle of the Boyne for the earl of Portland. There was a print in two ſheets from that picture.

PETER VANDER MEULEN,

brother of the battle-painter ſo well known for his pictures of the military hiſtory of Louis quatorze. Peter, who came into England in 1670, lived to be employed in the ſame manner by Louis's rival, king William. Originally this Vander Meulen was a ſculptor. Largilliere * and Peter Van Bloemen followed him into England; the former drew the portrait of Peter Vander Meulen, from which there is a mezzotinto by Becket.

PAUL MIGNART,

another painter who overflowed to us from France, was ſon of Nicholas Mignart of Avignon, and nephew of the celebrated Mignart. There is a print by † Paul Vanſomer, from a picture of the counteſs of Meath, painted by Paul Mignart, and another, by the ſame hands, of the ladies Henrietta and Anne, the two eldeſt daughters of the duke of Marlborough.

EGBERT HEMSKIRK ‡,

of Harlem, a buffoon painter, was ſcholar of De Grebber, but lived in England, where he painted what were called pieces of humour; that is, drunken ſcenes, quakers-meetings, wakes, &c. He was patronized by lord Rocheſter, and died in London 1704, leaving a ſon of his profeſſion.

FREDERIC KERSEBOOM §

was born at Solingen in Germany in 1632, and went to Amſterdam to ſtudy painting, and from thence to Paris in 1650, where he worked for ſome years

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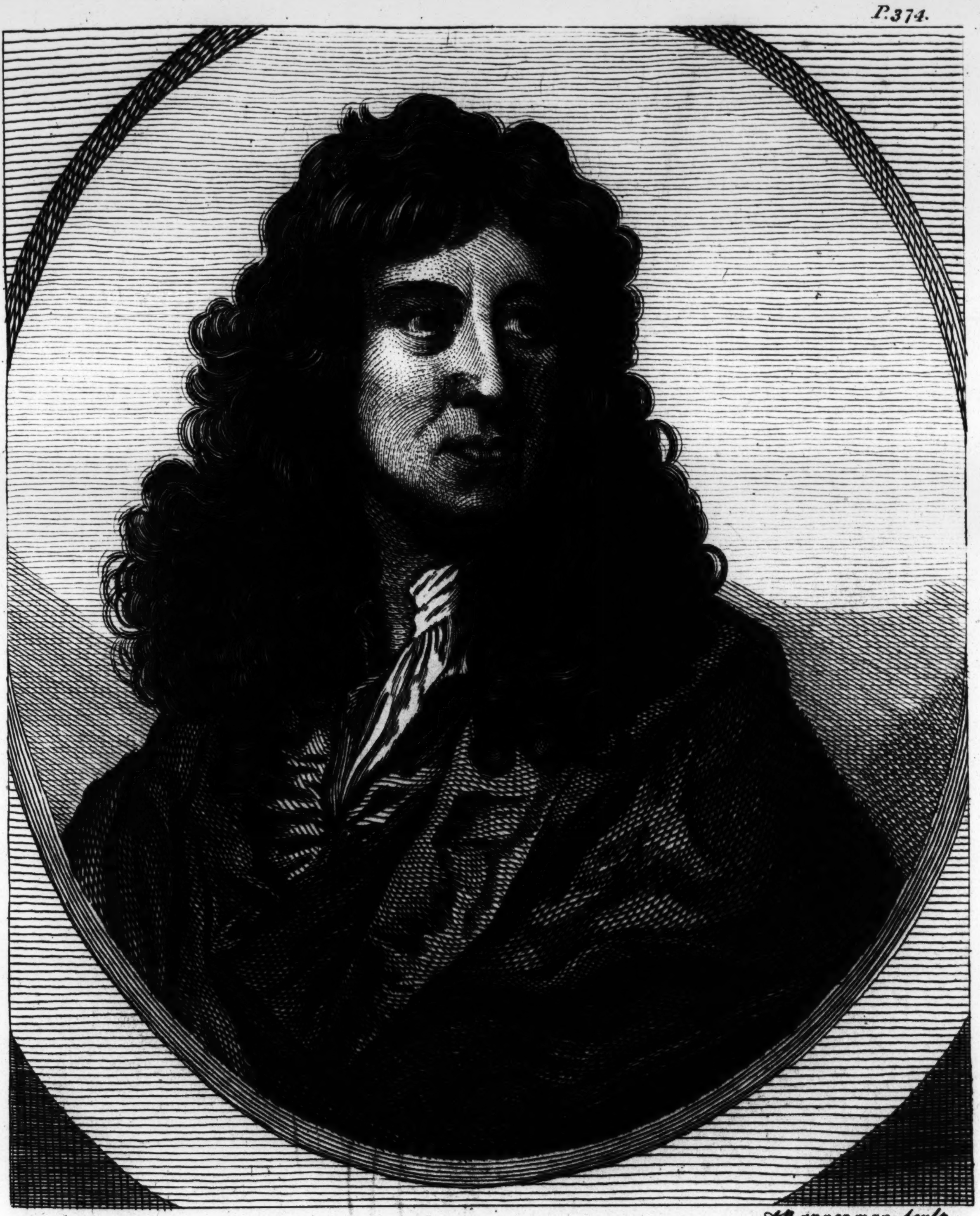
* See before in the reign of king James.

† I have mentioned this perſon in the life of Vanſomer, in Chap. VIII. He was both painter and ſcraper in mezzotinto.

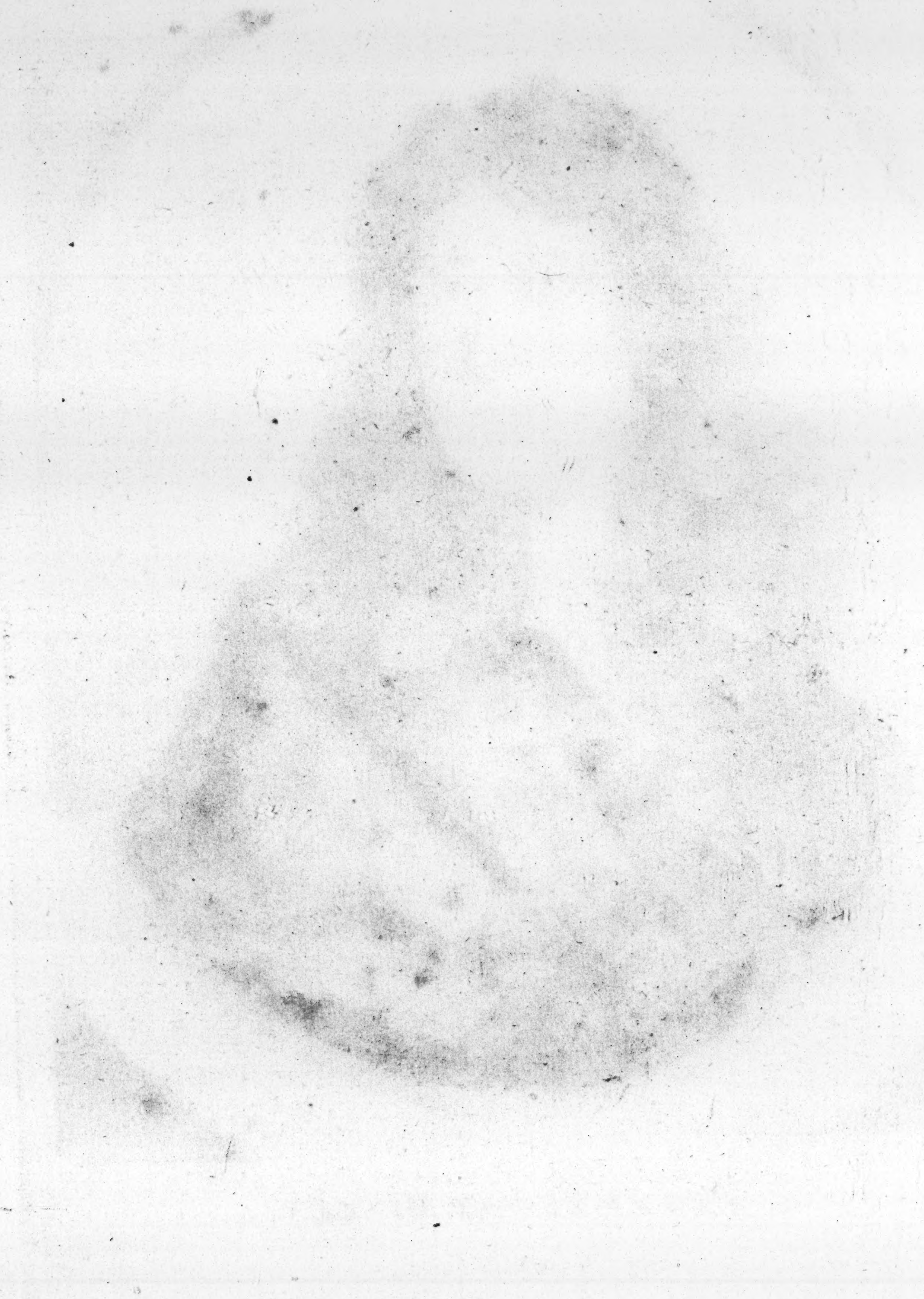
‡ Vide Graham.

§ I have been told that his true name was Caſaubon, and that he was deſcended from, or allied to, the learned men of that appellation.



A Bannerman Sculp.

PETER VANDER MEULEN.



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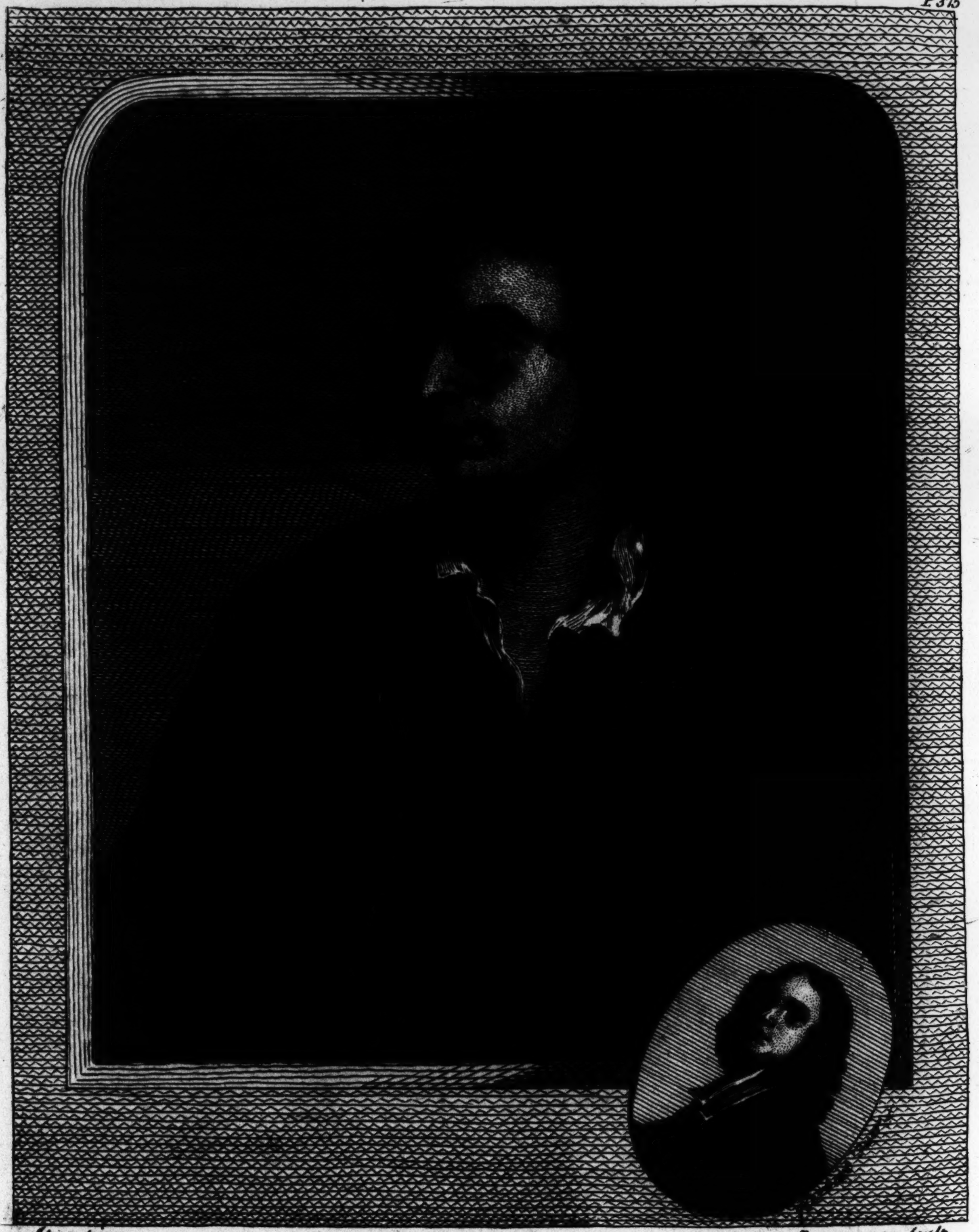
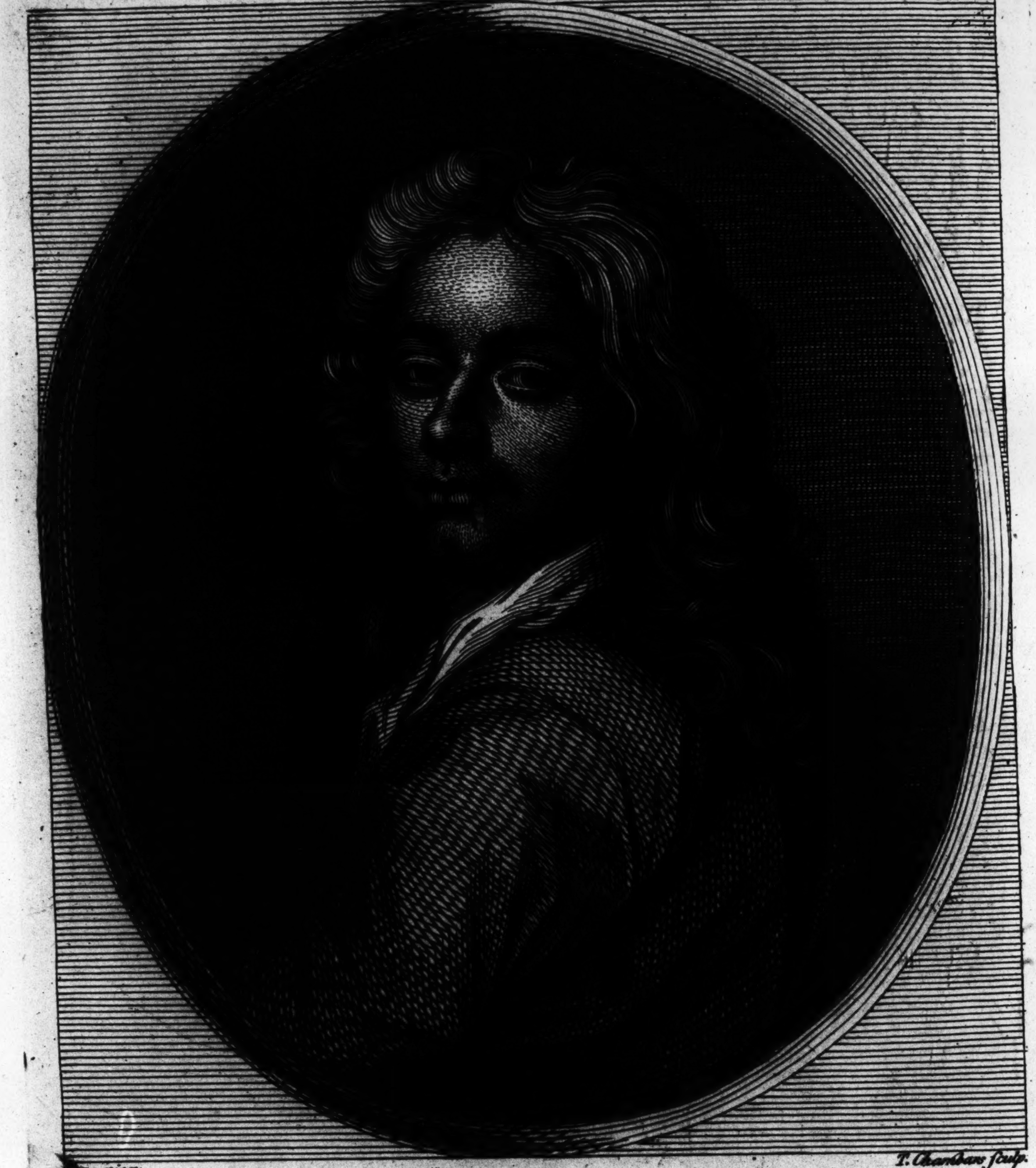


Ipse pinx. *Bannerman Sculp.*

SEVONYANS.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T. Chambars sculp.

S^r. JOHN MEDINA.

under Le Brun, till he was ſent to Rome at the expence of the chancellor of France, who maintained him there fourteen years, two of which he paſſed with Nicolò Pouſſin, whoſe manner he imitated; not ſo well, I ſhould ſuppoſe, as Graham aſſerts, ſince, having been ſupported ſo long by a French miniſter, he probably would have fixed in France if he had made any progreſs proportionable to that expence. On the contrary, he came to England to paint hiſtory; in which not meeting with much encouragement, he turned to portraits. Graham ſays he was the firſt who brought over the art of painting on glaſs. I ſuppoſe he means, painting on looking-glaſs. Kerſeboom died in London in 1690, and was buried in St. Andrew's Holbourn.

——— SEVONYANS,

a name * of which I have heard, but can learn nothing, except that he painted a ſtaircaſe in a houſe called Little Montagu-houſe, the corner of Bloomſbury-ſquare, and the head of doctor Peter of St. Martin's-lane. Yet from his own portrait †, in the poſſeſſion of Mr. Eckardt the painter, he appears to have been an able maſter.

SIR JOHN MEDINA

was ſon of Medina de l'Aſturias, a Spaniſh captain who had ſettled at Bruſſels, where the ſon was born, and inſtructed in painting by Du Chatel. He married young, and came into England in 1686, where he drew portraits for ſeveral years. The earl of Leven encouraged him to go to Scotland, and procured him a ſubſcription of 500*l.* worth of buſineſs. He went, carrying a large number of bodies and poſtures, to which he painted heads. He came to England for a ſhort time, but returned to and died in Scotland, and was buried in the church-yard of the Grey-friars at Edinburgh in 1711, aged 52. He painted moſt of the Scotch nobility, but was not rich, having twenty children. The portraits of the profeſſors in the Surgeon's-hall at Edinburgh were painted by him, and are commended. At Wentworth-caſtle is a large piece containing the firſt duke of Argyle and his ſons, the two late dukes, John and Archibald, in Roman habits; the ſtyle Italian, and ſuperior to moſt modern performers. In Surgeon's-hall are two ſmall hiſtories by him. The duke of Gordon preſented ſir John Medina's head to the great duke for his collection of portraits by the painters themſelves: the duke of Gordon too was drawn by him, with his ſon the marquis of Huntley and his daughter lady Jane in one piece. Medina was capable both of hiſtory and landſcape. He was knighted by the duke of Queenſberry, lord high commiſſioner, and was the laſt knight made in Scotland before the Union. The prints in the octavo edition of Milton were deſigned by him; and he compoſed another ſet for Ovid's Metamorphoſis, but they were never engraved.

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* He is often called Schonians; by which appellation he is recorded in the printed catalogue of the collection in the gallery of Duſſeldorp, where are three or four pieces painted by him, particularly his own head with a long beard.

† It is now at Strawberry-hill.

MARCELLUS LAROON

was born at the Hague in 1653, and learned to paint of his father, with whom he came young into England. Here he was placed with one La Zoon, a portrait-painter, and then with Fleſhier, but owed his chief improvement to his own application. He lived ſeveral years in Yorkſhire; and, when he came to London again, painted draperies for ſir Godfrey Kneller, in which branch he was eminent; but his greateſt excellence was in imitating other maſters, and thoſe conſiderable. My father had a picture by him that eaſily paſſed for Baſſan's. He painted hiſtory, portraits, converſations, both in large and ſmall. Several prints were made from his works, and ſeveral plates he etched and ſcraped himſelf. A book of fencing, the cries of London, and the proceſſion at the coronation of William and Mary, were deſigned by him. He died of a conſumption March 11, 1702. His ſon, captain Laroon, who had a genius both for painting and muſic, had his father's picture painted by himſelf *.

THOMAS PEMBROKE †

was diſciple of Laroon, and imitated his manner both in hiſtory and portraits. He painted ſeveral pictures for Granville earl of Bath in conjunction with Woodfield ‡, and died at the age of 28.

FRANCIS LE PIPER,

a gentleman § artiſt, with whoſe lively converſation Graham was ſo ſtruck, that

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* The ſon ſold his collection of pictures (among which were many painted by his father) by auction Feb. 24, 1725. The ſon, called alſo Marcellus, died at Oxford June 2, 1772.

† Vide Graham.

‡ Scholar of Fuller. See the beginning of Chap. XII.

§ His father was a Kentiſh gentleman of Flemiſh extraction.

that he has written a life of him five times longer than moſt of thoſe in his work. The ſubſtance of it is, that though born to an eſtate, he could not reſiſt his impulſe to drawing, which made him ramble over great part of Europe to ſtudy painting, which he ſcarcely ever practiſed, drawing only in black and white, and carried him to Grand Cairo, where, as he could ſee no pictures, I am ſurpriſed he did not take to painting. Moſt of his performances were produced over a bottle, and took root where they were born: the Mitre tavern at Stock's market and the Bell at Weſtminſter were adorned by this jovial artiſt. At the former was a room called *the Amſterdam*, from the variety of ſects Mr. Le Piper had painted in it, particularly a jeſuit and a quaker. One branch of his genius, that does not ſeem quite ſo good humoured as the reſt of his character, was a talent for caricaturas. He drew landſcapes, etched on ſilver plates for the tobacco-boxes of his friends, and underſtood perſpective. Towards the end of his life his circumſtances were reduced enough to make him glad of turning his abilities to ſome account.—Becket paid him for deſigning his mezzotintos. Several heads of grand ſigniors in ſir Paul Rycaut's Hiſtory were drawn by him, and engraved by Elder. At laſt Le Piper took to modelling in wax, and thought he could have made a figure in it, if he had begun ſooner. On the death of his mother, his fortune being re-eſtabliſhed, he launched again into a courſe of pleaſure, contracted a fever, and being bled by an ignorant ſurgeon who pricked an artery, he died of it in 1698, in Aldermanbury, and was buried in the church of St. Mary Magdalen Bermondſey in Southwark. Vertue had a large picture by Fuller, containing the portraits of ſeveral painters and of one woman; the perſon in the middle was Le Piper.

THOMAS SADLER

was [*] ſecond ſon of John [†] Sadler, a maſter in chancery, much in favour with Oliver Cromwell, who [‡] offered him the poſt of chief-juſtice of Munſter in Ireland, with a ſalary of 1000*l.* a year, which he refuſed. Thomas Sadler was educated at Lincoln's inn, being deſigned for the law; but having imbibed inſtructions from ſir Peter Lely, with whom he was intimate, he painted at firſt in miniature for his amuſement, and portraits towards the end of his life, having by unavoidable misfortunes been reduced to follow that profeſſion. There remain in his family a ſmall moon-light, part of a landſcape on copper, and a miniature of the duke of Monmouth, by whom and by lord Ruſſel he was truſted in affairs of great moment—a connection very natural, as Mr. Sadler's * mother was of the ancient and public-ſpirited family of Trenchard. A print of John Bunyan after Sadler has been lately publiſhed in mezzotinto. His ſon Mr. Thomas Sadler was deputy clerk of the Pells, and drew too. His fine collection of agates, ſhells, drawings, &c. were ſold a few years ago on his death.

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[*] This article is re-adjuſted from the information of his grandſon Robert Seymour Sadler, eſq. of the Inner Temple; Vertue having confounded Thomas Sadler with his ſecond couſin Ebenezer Sadler, who was the perſon that was ſteward to lord Saliſbury.

[†] For a more particular account of him, ſee the Hiſt. and Critical Dict. vol. ix. pp. 19, 20, and Dugdale's Origines Juridiciales.

[‡] The original letter is ſtill in the poſſeſſion of his great grandſon.

GODFREY SCHALKEN,

a great maſter, if tricks in an art, or the mob, could decide on merit; a very confined genius, when rendering a ſingle effect of light was all his excellence †. What ſhould one think of a poet, if he wrote nothing but copies of verſes on a rainbow? He was born at Dort in 1643. His father, who was a ſchoolmaſter, wiſhed to bring him up to the ſame profeſſion; but finding the boy's diſpoſition to painting, he placed him with Solomon Van Hoogſtraten, and afterwards with ‡ Gerard Dou, from whom he caught a great delicacy in finiſhing—but his chief practice was to paint candle-lights. He placed the object and a candle in a dark room, and, looking through a ſmall hole, painted by day-light what he ſaw in the dark chamber. Sometimes he did portraits, and came with that view to England, but found the buſineſs too much engroſſed by Kneller, Cloſterman and others. Yet he once drew king William; but as the piece was to be by candle-light, he gave his majeſty the candle to hold, till the tallow ran down upon his fingers. As if to juſtify this ill-breeding, he drew his own picture in the ſame ſituation. Delicacy was no part of his character. Having drawn a lady who was marked with the ſmall-pox but had handſome hands, ſhe aſked him, when the face was finiſhed, if ſhe muſt not ſit for her hands.—“No,” replied Schalken, “I always draw them from my houſe-maid.” Robert earl of Sunderland employed him at Althorp; at Windſor is a well-known picture in the gallery. He came over twice, the

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[*] See her deſcent from ſir Henry Seymour in the two laſt editions of Collins's Peerage.

[†] Elſum has this epigram on a boy blowing a firebrand by Schalken:

Striving to blow the brand into a flame,
He brightens his own face, and th' author's fame.

[‡] There is a print of Gerard Dou, with this inſcription: G. Dou. pictor Lugd. Batav. honoris ergo, præceptorem ſuum delineavit G. Schalken.

P. 378.

Ipse pinx.

T. Chambars sculp.

GODFREY SCHALCKEN.

P.379

A.Bannerman Sculp.

VANDIEST. LE PIPER.

laſt time with his wife and family, and ſtaid long, and got much money. He returned to Holland, and was made painter to the king of Pruſſia with a penſion, which he enjoyed two or three years, and died at Dort in 1706. Smith made mezzotintos from his Magdalen praying by a lamp, and from another picture of a woman ſleeping.

ADRIAN VANDIEST

was born at the Hague, and learned of his father, a painter of ſea-pieces. Adrian came to England at the age of ſeventeen, and followed both portrait and landſcape painting; but was not much encouraged, except by Granville earl of Bath, for whom he worked at his ſeat, and drew ſeveral views and ruins in the weſt of England. One cannot think him a deſpicable painter, for ſeven of his landſcapes were in ſir Peter Lely's collection. His own portrait with a kind of ragged ſtuff about his head, and a landſcape in his hand, was painted by himſelf. He began a ſet of prints after views from his own deſigns; but the gout put an end to an unhappy life in the 49th year of his age, and he was buried in St. Martin's 1704*. He left a ſon, who painted portraits, and died a few years ago.

GASPAR SMITZ†,

a Dutch painter, who came to England ſoon after the Reſtoration, and who, from painting great numbers of Magdalens, was called *Magdalen Smith.* For theſe penitents ſat a woman that he kept and called his wife. A lady, whom he had taught to draw, carried him to Ireland, where he painted ſmall portraits in oil, had great buſineſs and high prices. His flowers and fruit were ſo much admired, that one bunch of grapes ſold there for 40*l.* In his Magdalens he generally introduced a thiſtle on the fore-ground. In Painter's-hall is a ſmall Magdalen, with this ſignature $ 1662. He had ſeveral ſcholars, particularly Maubert, and one Gawdy of Exeter. However, notwithſtanding his ſucceſs, he died poor in Ireland 1707.

THOMAS VAN WYCK

was born at Harlem 1616, and became an admired painter of ſea-ports, ſhipping and ſmall figures. He paſſed ſome years in Italy, and imitated Bamboccio. He came to England about the time of the Reſtoration. Lord Burlington had a long proſpect of London and the Thames, taken from Southwark, before the fire, and exhibiting the great manſions of the nobility then on the Strand *. Vertue thought it the beſt view he had ſeen of London. Mr. Weſt has a print of it, but with ſome alterations. This Wyck painted the fire of London more than once. In Mr. Halſted's ſale was a Turkiſh proceſſion large as life, and lord Ilcheſter has a Turkiſh camp by him. His beſt pieces were repreſentations of chemiſts and their laboratories, which Vertue ſuppoſed ingeniouſly were in compliment to the faſhion at court, Charles II. and prince Rupert having each their laboratory. Captain Laroon had the heads of Thomas Wyck and his wife by Francis Hals †. Wyck died in England in 1682. He ought to have been introduced under the reign of Charles II. but was poſtponed to place him here with his ſon,

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* Graham.

† Ibid.

JOHN VAN WYCK,

an excellent painter of battles and huntings: his ſmall figures, and his horſes ‡ particularly, have a ſpirit and neatneſs ſcarce inferior to Wouvermans; the colouring of his landſcapes is warm and cheerful. Sometimes he painted large pieces, as of the battle of the Boyne, the ſiege of Namur §, &c. but the ſmaller his pictures, the greater his merit. At Houghton is a grey-hound's head by him of admirable nature; in king James's collection was a battle by him. He painted ſeveral views in Scotland, and of the iſle of Jerſey, and drew a book of hunting and hawking. John Wyck married in England, and died at Mortlack in 1702. Beſides that eminent diſciple Mr. Wootton, he had another ſcholar,

SIR MARTIN BECKMAN,

who drew ſeveral views, and pieces of ſhipping. He was engineer to Charles II. and planned Tilbury-fort and the works at Sheerneſs ‖.

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* It is ſtill at Burlington-houſe, Piccadilly; as is a view of the Parade, with Charles II. his courtiers, and women in maſks, walking. The ſtatue of the gladiator is at the head of the canal.

† A gentleman informs me that he has nine etchings by Thomas Wyck.

‡ The fine horſe under the duke of Schomberg by Kneller, was painted by Wyck.

§ Lord Ilcheſter has the ſiege of Narden by him, with king William, when prince of Orange, commanding at it; and lord Finlater the ſiege of Namur with the ſame king and his attendants, extremely like. In Scotland there are many pieces by Wyck.

‖ See Deſcription of London and the Environs, vol. vi. p. 143.

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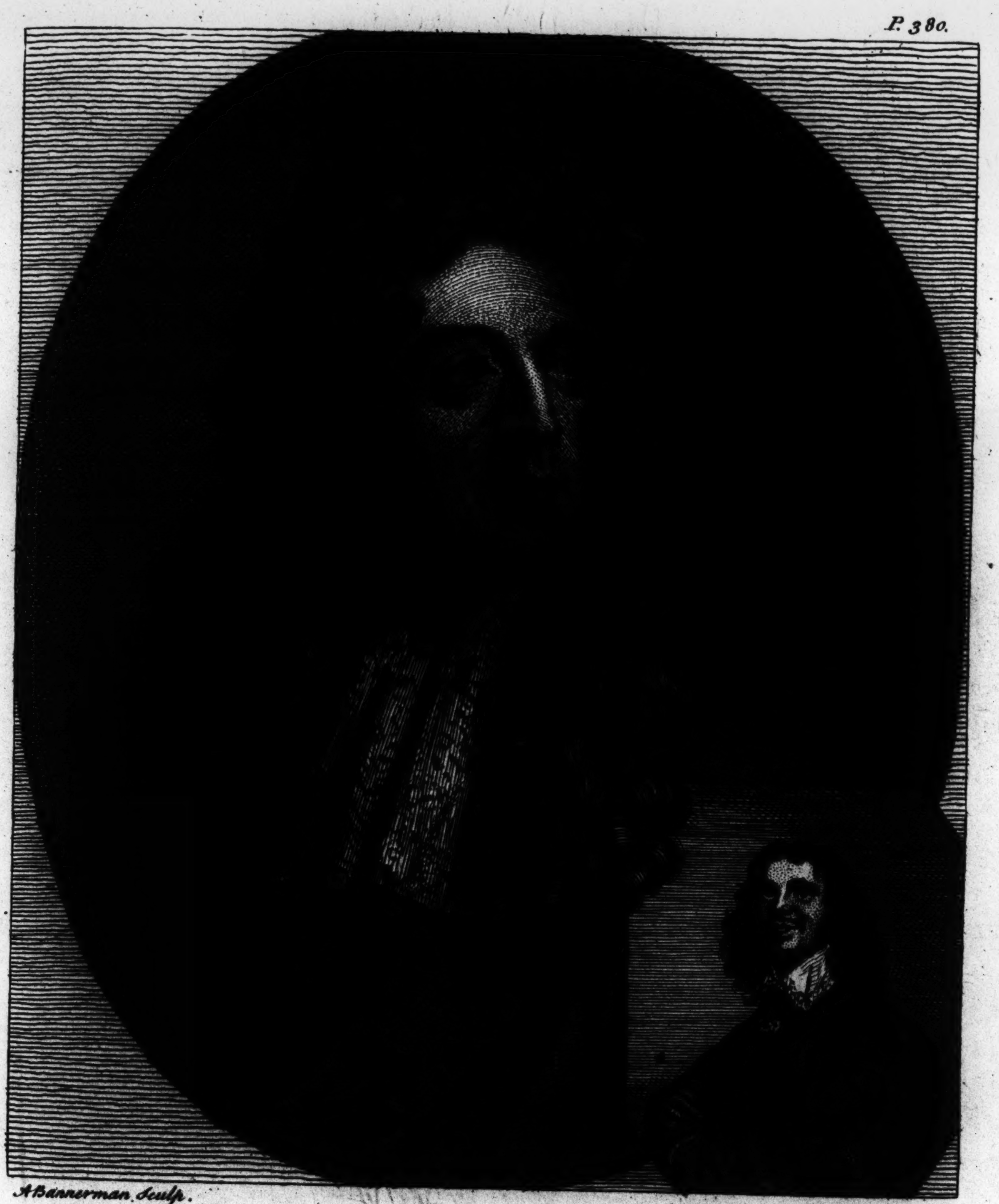

A Bannerman, Sculp.

THOMAS WYCK.

JOHN WYCK.

HENRY VAN STRAATEN,

a landſcape-painter, reſided in London about the year 1690 and afterwards. He got much money here, but ſquandered it as faſt. One day ſitting down to paint, he could do nothing to pleaſe himſelf. He made a new attempt, with no better ſucceſs. Throwing down his pencils, he ſtretched himſelf out to ſleep; when thruſting his hand inadvertently into his pocket, he found a ſhilling: ſwearing an oath, he ſaid, It is always thus when I have any money. Get thee gone, continued he, throwing the ſhilling out of the window; and, returning to his work, produced one of his beſt pieces. This ſtory he related to the gentleman who bought the picture. His drawings are in the ſtyle of Ruiſdale and Berghem.

J. WOOLASTON,

born in London about 1672, was a portrait-painter, and happy in taking likeneſſes, but I ſuppoſe never excellent, as his price was but five guineas for a ¾ cloth. He married the daughter of one Green, an attorney, by whom he had ſeveral children, of which one ſon followed his father's profeſſion. In 1704 the father reſided in Warwick-lane, and afterwards near Covent-Garden. He died an aged man in the Charter-houſe. Beſides painting, he performed on the violin and flute, and played at the concert held at the houſe of that extraordinary perſon, Thomas Britton, the ſmallcoal-man, whoſe picture he twice drew, one of which portraits was purchaſed by ſir Hans Sloane, and is now in the Britiſh Muſeum. There is a mezzotinto from it. T. Britton, who made much noiſe in his time, conſidering his low ſtation and trade, was a collector of all ſorts of curioſities, particularly drawings, prints, books, manuſcripts on uncommon ſubjects, as myſtic divinity, the philoſopher's ſtone, judicial aſtrology, and magic; and muſical inſtruments, both in and out of vogue. Various were the opinions concerning him: ſome thought his muſical aſſembly only a cover for ſeditious meetings; others for magical purpoſes. He was taken for an atheiſt, a preſbyterian, a jeſuit. But Woolaſton the painter, and the father of a gentleman from whom I received this account, and who were both members of the muſic-club, aſſured him that Britton was a plain, ſimple, honeſt man, who only meaned to amuſe himſelf. The ſubſcription was but ten ſhillings a year: Britton found the inſtruments, and they had coffee at a penny a diſh. Sir Hans Sloane bought many of his books and MSS. (now in the Muſeum) when they were ſold by auction at Tom's coffee-houſe near Ludgate.

JOHN SCHNELL,

of whom, or of his works, ſays Vertue, I never heard, except from his epitaph in St. James's church-yard at Briſtol. H. S. E. John Schnell, portrait-painter, born at Baſil, April 28, 1672, died Nov. 24, 1714. One Linton was a painter of ſeveral citizens in this reign, from whoſe works there are prints. Theſe trifling notices, as I have ſaid, are only inſerted to lead to farther diſcoveries, or to aſſiſt families in finding out the painters of their anceſtors. The reſt of this reign muſt be cloſed with a few names, not much more important.

SIR RALPH COLE

appears as the painter of a picture of Thomas Windham, eſq. from which there is a mezzotinto. There is alſo a mezzotint print of Charles II. ſcraped by him *.

HEFELE,

a German, came over as a ſoldier in king William's Dutch troops, obtained his diſcharge, and remained here ſeveral years, dying, it is ſaid, in queen Anne's reign. He painted landſcapes, flowers and inſects neatly in water-colours, but with too little knowledge of chiaro ſcuro. He ſold a few of his works to collectors, and the reſt, being very poor, to printſellers. They are now very ſcarce. Mr. Willett, a merchant and virtuoſo in Thames-ſtreet, has about thirty, and Mr. Chadd, jeweller in Bond-ſtreet, about a dozen.

THE BISHOP OF ELY.

Vertue ſays he had ſeen two drawings in black-lead by the biſhop of Ely, the one of archbiſhop Dolben from Loggan, the other of archbiſhop Teniſon from White; but he does not ſpecify the name of the biſhop. If theſe portraits were done at the time of Teniſon being primate, it was probably Simon Patrick, biſhop of Ely, who, ſays his epitaph, was illuſtrious, optimis artibus colendis promovendiſque. But if it was the biſhop living when Vertue's

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* See Granger's Supplement, p. 319.

MS. is dated, which is 1725, it was Dr. Thomas Green. Graham mentions another prelate,

SIMON DIGBY,

biſhop of Elſin in Ireland [*], whoſe limnings he much commends [†].

SUSAN PENELOPE ROSE,

daughter of Gibſon the dwarf, and wife of a jeweller, painted in water-colours with great freedom. In Mr. Roſe's ſale 1723 was a half-length miniature of an embaſſador from Morocco, eight inches by ſix, painted by her in 1682, with the embaſſador's names on it; he ſat to her and to ſir Godfrey Kneller at the ſame time. I have the portrait of biſhop Burnet in his robes as chancellor of the garter, by her. She died in 1700, at the age of 48, and was buried in Covent-garden.

MARY MORE,

a lady who, I believe, painted for her amuſement, was grandmother of Mr. Pitfield: in the family are her and her huſband's portraits by herſelf. In the Bodleian library at Oxford is a picture that ſhe gave to it, which by a ſtrange miſtake is called ſir Thomas More, though it is evidently a copy of Cromwell earl of Eſſex. Nay, Robert Whitehall, a poetaſter, wrote verſes to her in 1674, on her ſending this ſuppoſed picture of ſir Thomas More [‡].

The other arts made no figure in this reign; I ſcarce find even names of profeſſors.

JOHN BUSHNELL,

an admired ſtatuary in his own time, but only memorable to us by a capricious character. He was ſcholar of Burman, who having debauched his ſervant-maid, obliged Buſhnell to marry her. The latter in diſguſt left England, ſtaid two years in France, and from thence went to Italy. He lived ſome time at Rome and at Venice; in the laſt city he made a magnificent monument for a Procuratore di San Marco, repreſenting the ſiege of Candia, and a naval engagement between the Venetians and Turks. He came home through Germany by the way of Hamburgh. Some of his firſt works after his return were the ſtatues of Charles I. and II. at the Royal-exchange, and ſir Thomas Greſham there above ſtairs. His beſt were the kings at Temple-bar. He carved ſeveral marble monuments, particularly one for lord Aſhburnham in Suſſex; one for Dr. Grew's wife in Chriſt-church, London; one for lord Thomond in Northamptonſhire; Cowley's and ſir Palmes Fairborn's in Weſtminſter-abbey, and cut a head of Mr. Talman. He had agreed to complete the ſet of kings at the Royal-exchange; but hearing that another perſon (I ſuppoſe Cibber) had made intereſt to carve ſome of them, Buſhnell would not proceed, though he had begun ſix or ſeven. Some of his profeſſion aſſerting that, though he was ſkilful in drapery, he could not execute a naked figure, he engaged in an Alexander the Great, which ſerved to prove that his rivals were in the right, at leaſt in what he could *not* do. His next whim was to demonſtrate the poſſibility of the Trojan horſe, which he had heard treated as a fable that could not have been put in execution. He undertook ſuch a wooden receptacle, and had the dimenſions made in timber, intending to cover it with ſtucco. The head was capable of containing twelve men ſitting round a table; the eyes ſerved for windows. Before it was half completed, a ſtorm of wind overſet and demoliſhed it; and though two vintners, who had contracted with him to uſe his horſe as a drinking-booth, offered to be at the expence of erecting it again, he was too much diſappointed to re-commence. This project coſt him 500*l*. Another, of veſſels for bringing coals to London, miſcarried too, with deeper coſt. Theſe ſchemes, with the loſs of an eſtate that he had bought in Kent, by a law-ſuit, quite overſet his diſordered brain. He died in 1701, and was buried at Paddington, leaving two ſons and a daughter. The ſons, of whom one had 100*l*. a year, the other 60*l*. were as great humouriſts as the father: they lived in a large houſe fronting Hyde-park, in the lane leading from Piccadilly to Tyburn, which had been built by the father, but was unfiniſhed, and had neither ſtair-caſe nor floors. Here they dwelt like hermits, recluſe from all mankind, ſordid and impracticable, and ſaying the world had not been worthy of their father. Vertue in one of his MSS. dated 1725, begins thus: "After long expectations I ſaw the inſide of John Buſhnell's houſe, his ſons being abroad both." He deſcribes it particularly, and what fragments he ſaw there, particularly a model in plaiſter of Charles II. on horſeback, deſigned to have been caſt in braſs, but almoſt in ruins: the Alexander and the unfiniſhed kings. Againſt the wall a large piece of his painting, a triumph, almoſt obliterated too. He was deſired to take particular notice of a bar of iron, thicker than a man's wriſt, broken by an invention of Buſhnell.

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[*] Conſecrated Jan. 12, 1691.

[†] There are ſome of his lordſhip's miniatures at Shirburn-caſtle, particularly a head of Kildare lord Digby, great grandfather of the preſent lord. The biſhop's father was biſhop of Dromore, and a branch of the ſame family with lord Digby, but ſettled in Ireland. I am told that a taſte for the art continues in the biſhop of Elſin's deſcendants, one of whom has a genius for landſcape.

[‡] Vide Wood's Athenæ, vol. ii. fol. 786.

THOMAS STANTON,

a ſtatuary, made a tomb in the church of Stratford upon Avon, which Vertue ſays is in a good taſte.

D. LE MARCHAND

was a carver in ivory, born at Dieppe; was many years in England, and cut a great number of heads in bas-relief, and ſome whole figures in ivory. Mr. Weſt has his head carved by himſelf, oval. Lord Oxford had the buſt of lord Somers by him. He alſo did one of ſir Iſaac Newton: another was a profile of Charles Marbury, ſet in a frame of looking-glaſs. Mr. Willett has another head of a gentleman, pretty large, with the initial letters, D. L. M. He died in 1726.

WILLIAM TALMAN,

born at Weſt-Lavington in Wiltſhire, where he had an eſtate, was comptroller of the works in the reign of king William; but of his life I find ſcarce any particulars, though he was an architect employed in conſiderable works. In 1671 he built Thoreſby-houſe in Nottinghamſhire, burned a few years ago, Dynham-houſe in Glouceſterſhire 1698, Swallowfield in Berkſhire*, and Chatſworth: the elegance and lightneſs of the latter front do great honour to the artiſt; the other ſides are not equally beautiful. The flight of ſteps by which you aſcend from the hall to the apartments was thought noble enough by Kent to be borrowed for Holkam. His ſon John Talman reſided much in Italy, and made a large collection of prints and drawings, particularly of churches and altars, many of which were done by himſelf. Mr. Sadler had many altars and inſides of churches at Rome, waſhed by him in their proper colours, and very well executed. In the ſame manner he drew ſeveral of lord Oxford's curioſities. A few of his drawings are in the library of the Antiquarian Society.

SIR WILLIAM WILSON

was an architect, and rebuilt the ſteeple of Warwick-church after it had been burned.

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* Vide the Diary of Henry earl of Clarendon, for whom it was built.

CHAP. XVI.

Painters and other Artiſts in the Reign of Queen ANNE.

THE reign of Anne, ſo illuſtrated by heroes, poets, and authors, was not equally fortunate in artiſts. Except Kneller, ſcarce a painter of note. Weſtminſter-abbey teſtifies there were no eminent ſtatuaries. One man there was, who diſgraced this period by his architecture as much as he enlivened it by his wit. Formed to pleaſe both Auguſtus and an Egyptian monarch, who thought nothing preſerved fame like a ſolid maſs of ſtone, he produced the Relapſe and Blenheim! Party, that ſharpened the genius of the age, diſhonoured it too—a halfpenny print of Sacheverel would have been preferred to a ſketch of Raphael. Lord Sunderland and lord Oxford collected books; the duke of Devonſhire and lord Pembroke, pictures*, medals, ſtatues: the performers of the time had little pretenſions to be admitted into ſuch cabinets. The period, indeed, was ſhort; I ſhall give an account of what I find in Vertue's notes.

PELEGRINI

was brought from Venice in this reign by the duke of Mancheſter, for whom he painted a ſtair-caſe in Arlington-ſtreet, now deſtroyed. He performed ſeveral works of this kind for the duke of Portland and lord Burlington, a ſalon, ſtair-caſe and ceilings at Caſtle Howard, the ſtair-caſe at Kimbolton, and a hall at ſir Andrew Fountain's at Narford in Norfolk. He made ſeveral deſigns for painting the dome of St. Paul's, and was paid for them, though they were not executed, and was choſen one of the directors of the academy. He painted beſides many ſmall pieces of hiſtory, before he left England †, whither

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* Prince George of Denmark, the queen's huſband, had a collection of medals, which her majeſty took in her ſhare of his perſonal eſtate, the whole of which amounted to 37,000*l.* The queen had half; the reſt was divided among his nephews and nieces, who were ſo many, that they did not receive above 1500*l.* each. Vide Secret Hiſt. of England.

† When the famous ſyſtem of Mr. Lawes was ſet on foot in France, the directors, as oſtentatious as their apes the South-ſea-company, purchaſed the Hotel de Nevers, and began to decorate it in the moſt pompous manner. Pelegrini was invited from England to paint the ceiling of the principal gallery, and wrote a deſcription of his work—all that now remains of it; for

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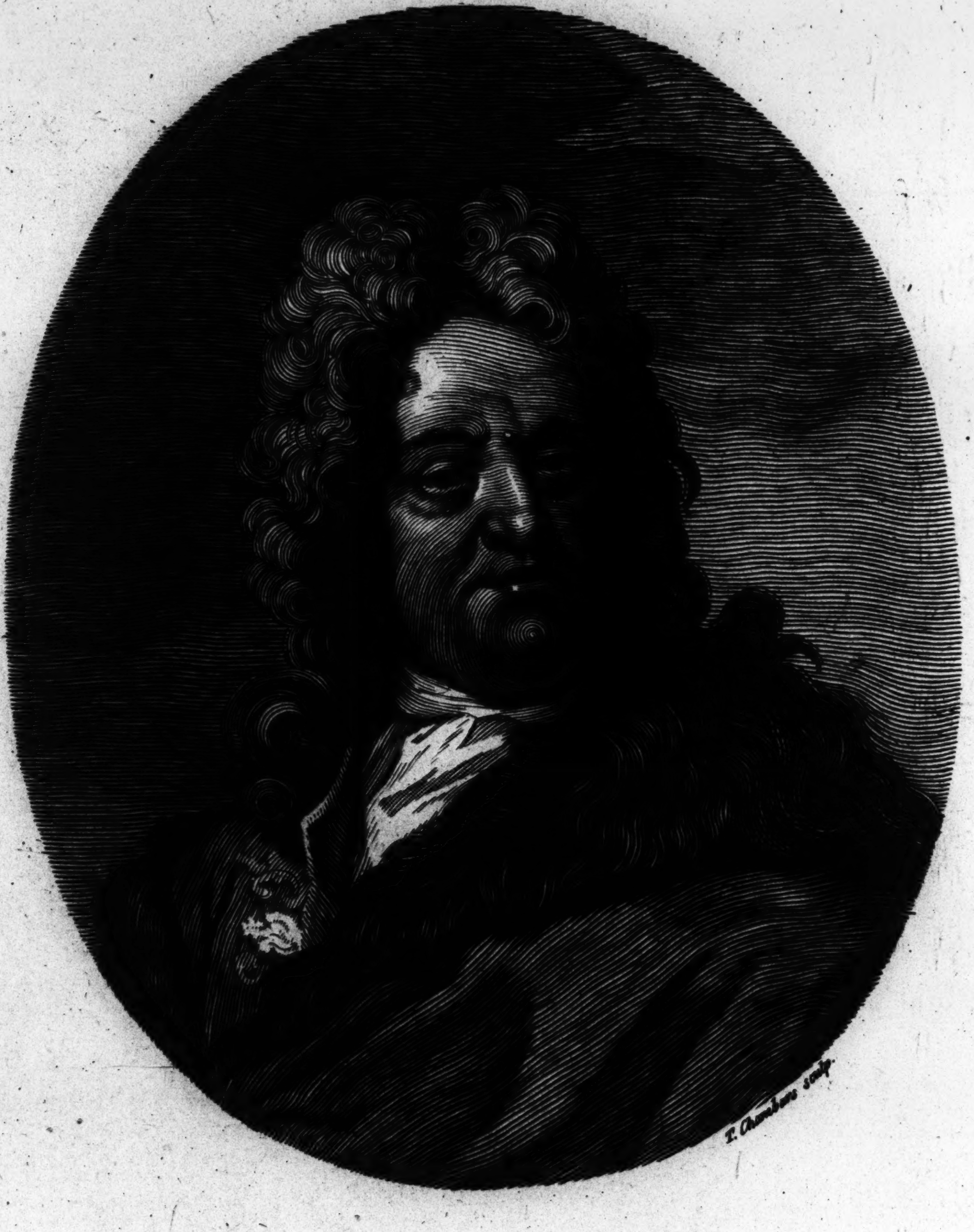
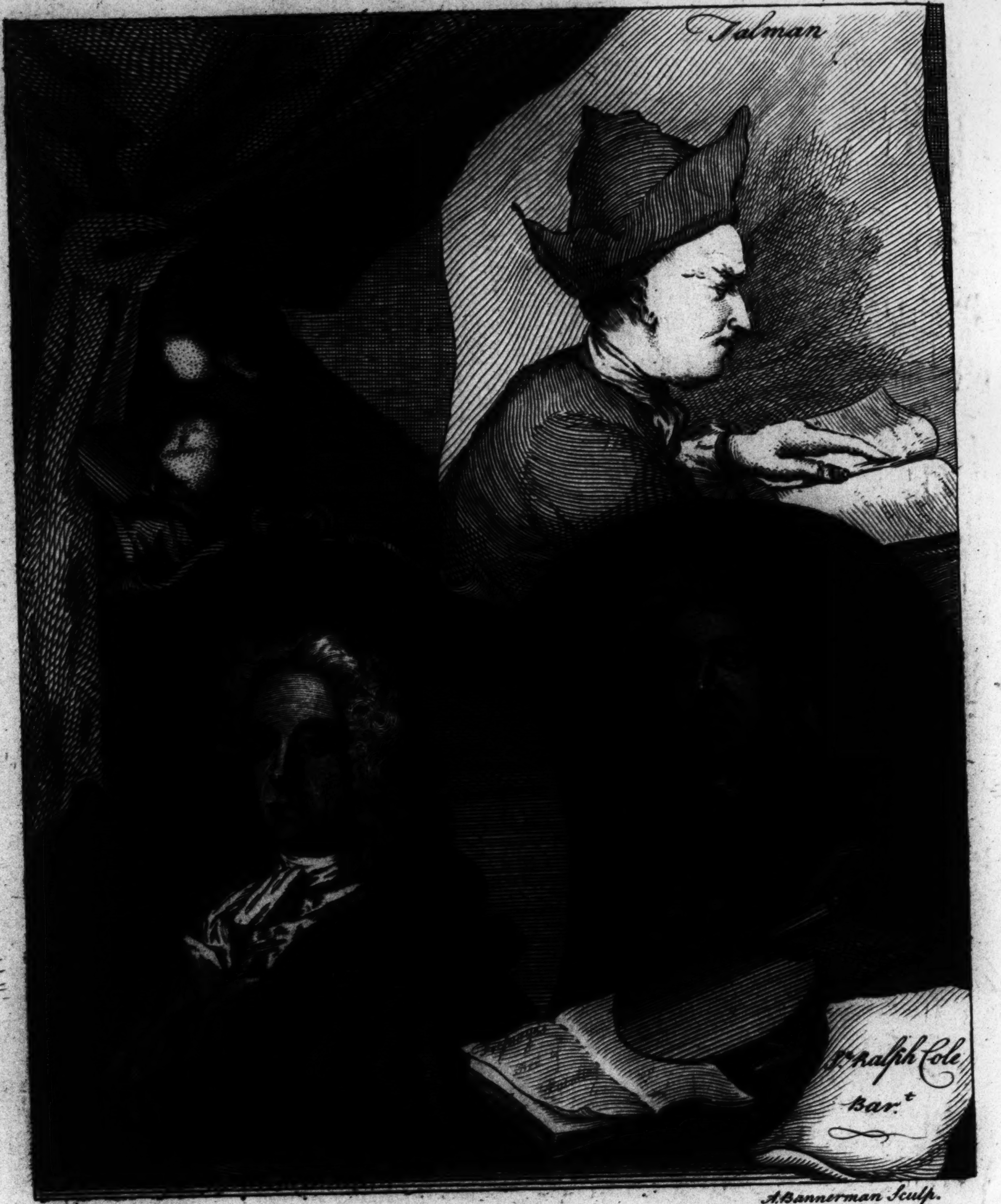

T. Chambars sculp.

SEBASTIAN RICCI.


Talman
Sr Ralph Cole
Bart

A.Bannerman Sculp.

MARCO RICCI.

whither he returned in 1718, but quitted it again in 1721, and entered into the ſervice of the elector palatine. With him arrived

MARCO RICCI, OR RIZZI,

who painted ruins in oil, and better in water-colours, and land-ſtorms. He and Pelegrini diſagreeing, Marco went to Venice and perſuaded his uncle to come over, Sebaſtian Ricci, who had been Pelegrini's maſter, and who was ſoon preferred to the diſciple. Ricci's works are ſtill admired, though there is little excellence in them; his colouring is chalky, and without force. He painted the chapel at Bulſtrode for the duke of Portland, and in The laſt ſupper has introduced his own portrait in a modern habit. At Burlington-houſe the hall and ſome ceilings are by him, and a piece of ruins in the manner of Viviano. Ricci, and Caſſini another painter here at that time*, paſſed off ſeveral of their own compoſitions as the works of greater maſters. Sebaſtian painted the altar-piece in the chapel of Chelſea-college; but left England on finding it was determined that ſir James Thornhill ſhould paint the cupola of St. Paul's. Marco Ricci died at Venice in 1730.

——— BAKER

painted inſides of churches, and ſome of thoſe at Rome. In Mr. Sykes's ſale was a view of St. Paul's ſince it was rebuilt, but with a more ſplendid altar.

JAMES BOGDANI

was born of a genteel family in Hungary; his father, a deputy from the

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for the ſyſtem burſt, and the king purchaſing the viſionary palace, it was converted into the Royal Library, and Pelegrini's labours demoliſhed. France, the heathen gods, the river of Miſſiſſippi, religion, and all the virtues, and half the vices, as allegoric perſonages, with which the flatterers of the former reign had fatigued the eyes of the public, were here again re-aſſembled; and avarice and prodigality and impoſture were perfumed out of the ſame cenſers with which ambition and vain-glory and ſuperſtition had been made drunk before. Pelegrini's account of that work may be ſeen in l'Hiſtoire des Premiers Peintres du Roi, vol. ii. p. 122.

* Sebaſtian Ricci excelled particularly in imitations of Paul Veroneſe, many of which he ſold for originals; and once even deceived La Foſſe. When the latter was convinced of the impoſition, he gave this ſevere but juſt reprimand to Sebaſtian: "For the future," ſaid he, "take my advice: paint nothing but Paul Veroneſes, and no more Riccis." Vide Life of Mignard in l'Hiſtoire des Premiers Peintres du Roi, p. 152.

ſtates of that country to the emperor. The ſon was not brought up to the profeſſion, but made conſiderable progreſs by the force of his natural abilities. Fruit, flowers, and eſpecially birds, were his excellence. Queen Anne beſpoke ſeveral of his pieces, ſtill in the royal palaces. He was a man of a gentle and fair character, and lived between forty and fifty years in England, known at firſt only by the name of the Hungarian. He had raiſed an eaſy fortune; but being perſuaded to make it over to his ſon, who was going to marry a reputed fortune, who proved no fortune at all, and other misfortunes ſucceeding, poverty and ſickneſs terminated his life at his houſe in Great Queen-ſtreet. His pictures and goods were ſold by auction at his houſe, the ſign of the Golden Eagle, in Great Queen-ſtreet, Lincoln's-inn-fields. His ſon is in the board of ordnance, and formerly painted in his father's manner.

WILLIAM CLARET

imitated ſir Peter Lely, from whom he made many copies. There is a print from his picture of John Egerton, earl of Bridgwater, done as early as 1680. Claret died at his houſe in Lincoln's-inn-fields in 1706, and, being a widower, made his houſe-keeper his heireſs.

THOMAS MURRAY

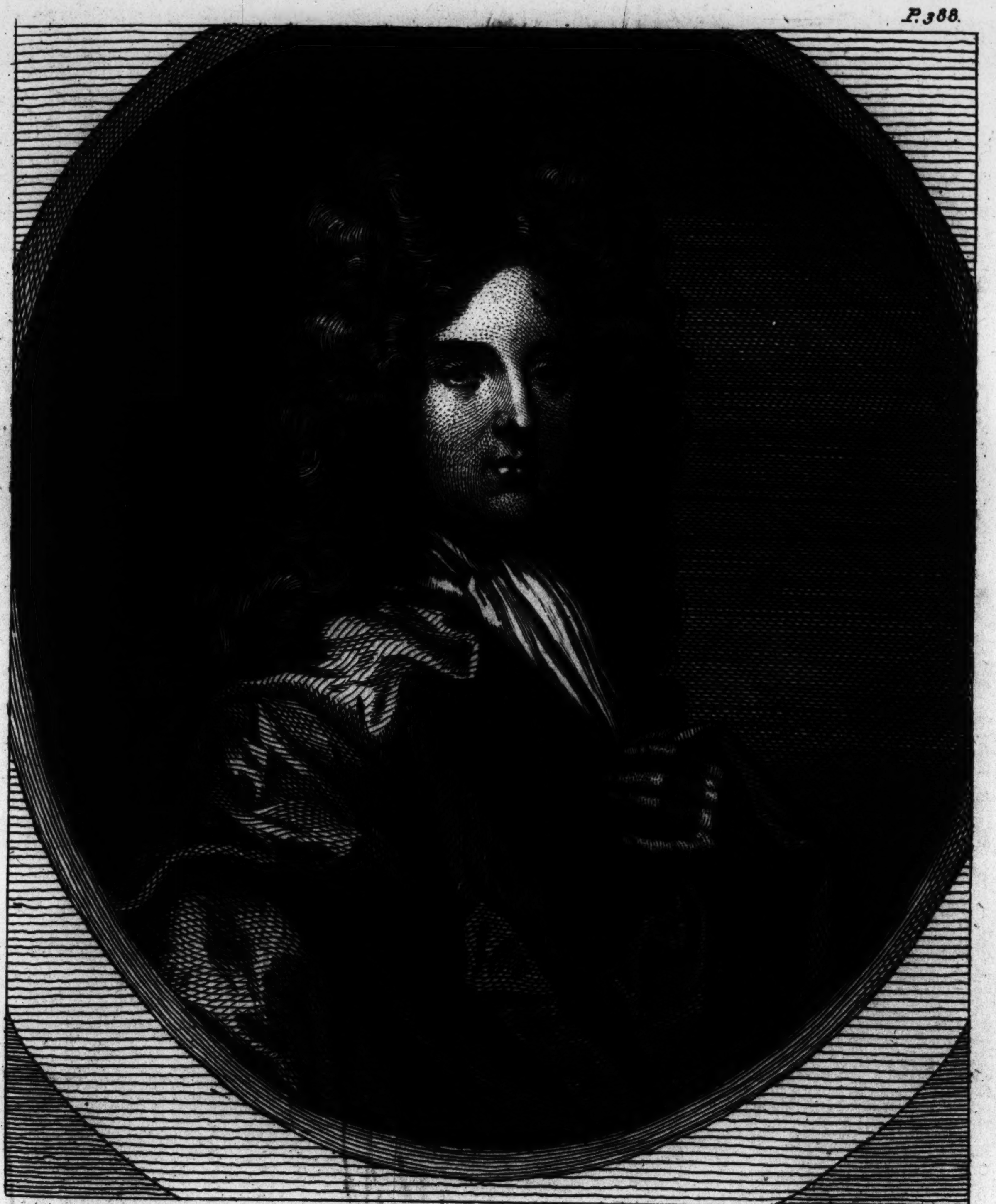
painted many portraits. At the Royal-ſociety is a picture of Dr. Halley by him, and the earl of Halifax had one of Wycherley. There is a mezzotinto of Murray.

HUGH HOWARD,

better known by Prior's beautiful verſes to him than by his own works, was ſon of Ralph Howard, doctor of phyſic, and was born in Dublin Feb. 7, 1675. His father being driven from Ireland by the troubles that followed the Revolution, brought the lad to England, who, diſcovering a diſpoſition to the arts and belles lettres, was ſent to travel in 1697, and, on his way to Italy, paſſed through Holland in the train of Thomas earl of Pembroke, one of the plenipotentiaries at the treaty of Ryſwick. Mr. Howard proceeded as he had intended, and, having viſited France and Italy, returned home in October 1700.

Some years he paſſed in Dublin; but the greateſt and latter part of his life he

P. 388.



A. Bannerman Sculp.

MURRAY.

he ſpent entirely in England, practiſing painting, at leaſt with applauſe: but having ingratiated himſelf by his fame and knowledge of hands with men of the firſt rank, particularly the duke of Devonſhire and lord Pembroke, and by a parſimonious management of his good fortune, and of what he received with his wife, he was enabled to quit the practical part of his profeſſion for the laſt twenty years of his life, the former peer having obtained for him the poſts of keeper of the ſtate-papers and pay-maſter of his majeſty's palaces. In this pleaſing ſituation he amuſed himſelf with forming a large collection of prints, books, and medals, which at his death * (March 17, 1737) he bequeathed to his only brother Robert Howard, biſhop of Elphin, who tranſported them to Ireland.

Mr. Howard's picture was drawn by Dahl, very like, and publiſhed in mezzotinto about a year before his death. Howard himſelf etched, from a drawing of Carlo Maratti, a head of Padre Reſta, the collector, with his ſpectacles on, turning over a book of drawings.

JAMES PARMENTIER,

a Frenchman, born in 1658, was nephew of Bourdon, by whom he was firſt inſtructed; but his uncle dying he came to England in 1676, and was employed at Montagu-houſe by La Foſſe to lay his dead colours. King William ſent Parmentier to his new palace at Loo: but he quarrelled with Marot, the ſurveyor of the buildings, and returned to London; where not finding much employment, he went into Yorkſhire, and worked ſeveral years both in portrait and hiſtoric painting. The altar-piece in a church at Hull, and another in St. Peter's at Leeds, Moſes receiving the law, much commended by Thoreſby, are of his hand. His beſt work was a ſtair-caſe at Workſop. To Painter's-hall he gave the ſtory of Diana and Endymion. On the death of Laguerre in 1721, he returned to London, in hopes of ſucceeding to the buſineſs of the latter. He died in indifferent circumſtances Dec. 2, 1730, as he was on the point of going to Amſterdam, whither he had been invited by ſome relations. He was buried in St. Paul's Covent-garden.

JOHN VANDER VAART,

of Harlem, came to England in 1674, and learned of Wyck the father, but

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* He died in Pall-mall, and was buried at Richmond.

did not confine himſelf to landſcape. For ſome time he painted draperies for Wiſſing, and portraits * for himſelf, and ſtill-life. He was particularly famous for repreſentations of partridges and dead game. In old Devonſhire-houſe in Piccadilly, he painted a violin againſt a door that deceived every body. When the houſe was burned, this piece was preſerved, and is now at Chatſworth. In 1713 he ſold his collection, and got more money by mending pictures than he did in the former part of his life by painting them. He built a houſe in Covent-garden, of which pariſh he was an inhabitant above fifty years. He was a man of an amiable character, and dying of a fever in 1721, at the age of ſeventy-four, was buried in the right-hand aiſle of the church of Covent-garden. Prints were taken from ſeveral of his works; ſome he executed in mezzotinto himſelf, and others from Wiſſing; in which art he gave inſtructions to the celebrated John Smith. Vander Vaart, who was a bachelor, left a nephew, Arnold, who ſucceeded him in the buſineſs of repairing pictures.

RHODOLPHUS SHMUTZ

was born at Baſil in Swiſſerland, and in 1702 came into England, where he painted portraits: Vertue ſays, "They were well-coloured, his draperies pleaſant, and his women graceful." He died in 1714, and was buried at Pancras.

——— PREUDHOMME,

born at Berlin of French parents, and educated in the academy there, went for ſome time to Italy, returned to Berlin, and from thence came to England in 1712, where he was much employed in copying pictures, and making drawings in chalk from Italian maſters for engravers. There was a deſign of engraving a ſet of prints from all the beſt pictures in this country, and Preudhomme went to Wilton with that view; where, after an irregular life, he died in 1726 at the age of forty. He had contracted a French ſtyle in his pictures from his maſter monſieur Peſne.

COLONEL SEYMOUR,

nearly related to the preſent duke of Somerſet and the earl of Hertford, had

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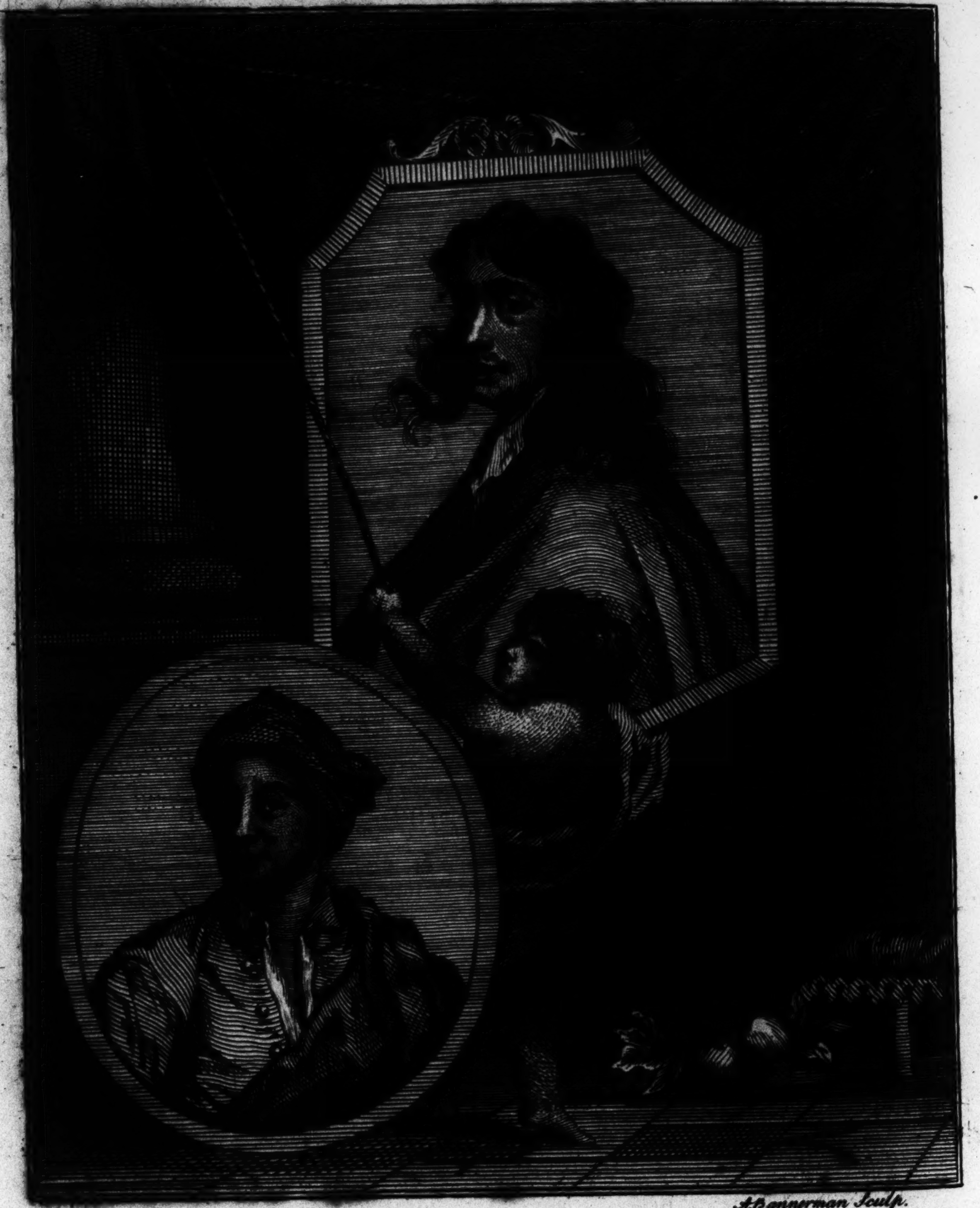
* He twice drew his own portrait, at the age of 30, and of 60; and one of Kerſeboom. I have a portrait of him by himſelf in water-colours, about the former age, uncommonly well painted.

ſome



A.Bannerman Sculp.

BOIT. — BAKER. —

ſome fine pictures, and painted in water-colours and crayons. In the latter he copied from Cooper a head of ſir John Robinſon, lieutenant of the Tower. He alſo drew many hiſtoric heads and portraits with a pen. He lived in the houſe in Hyde-park at the end of Kenſington-garden.

BOIT,

well known for his portraits in enamel, in which manner he has never perhaps been ſurpaſſed but by his predeceſſor Petitot, and his ſucceſſor Zincke. Before I give an account of him, I muſt premiſe that I do not anſwer for the truth of ſome parts of his ſtory, which to me ſeem a little incredible. I give them as I find them in two different MSS. of Vertue, who names his authors, Peterſon, a ſcholar of Boit, and another perſon. Vertue was incapable of faſehood—perhaps he was too credulous.

Boit, whoſe father was a Frenchman, was born at Stockholm, and bred a jeweller, which profeſſion he intended to follow here in England, but changed for painting; but was upon ſo low a foot, that he went into the country, and taught children to draw. There he had engaged one of his ſcholars, a gentleman's daughter, to marry him; but the affair being diſcovered, Boit was thrown into priſon *. In that confinement, which laſted two years, he ſtudied enamelling; an art to which he fixed on his return to London, and practiſed with the greateſt ſucceſs: Dahl chiefly recommended him. His prices are not to be believed. For a copy of colonel Seymour's picture by Kneller he had thirty guineas; for a lady's head not larger, double that ſum, and for a few plates 500*l*. If this appears enormous, what will the reader think of the following anecdote? He was to paint a large plate of the queen, prince George, the principal officers and ladies of the court, and Victory introducing the duke of Marlborough and prince Eugene; France and Bavaria proſtrate on the ground; ſtandards, arms, trophies. The ſize of the plate to be from 24 to 22 inches high, by 16 to 18 inches wide. Laguerre actually painted the deſign for it in oil. Prince George, who earneſtly patronized the work, procured an advance of 1000*l*. to Boit, who took a ſpot of ground in May-fair, and erected a furnace, and built convenient rooms adjoining to work in. He made ſeveral eſſays before he could even lay the enamelled ground, the heat neceſſary being ſo intenſe that it muſt calcine as much in a few hours, as furnaces in glaſs-houſes do in 24 hours. In theſe attempts he waſted ſeven or eight hundred pounds. In the mean time the prince, who had often viſited the operation, died. This put a ſtop to the work for ſome time: Boit however began to lay colours on the plate; but demanded and obtained 700*l.* more. This made conſiderable noiſe, during which happened the revolution at court, extending itſelf even to Boit's work. Their graces of Marlborough were to be diſplaced even in the enamel, and her majeſty ordered Boit to introduce Peace and Ormond, inſtead of Victory and Churchill. Theſe alterations were made in the ſketch, which had not been in the fire, and remained ſo in Peterſon's hands when he related the ſtory to Vertue. Prince Eugene refuſed to ſit. The queen died. Boit ran in debt, his goods were ſeized by execution, and he fled to France; where he changed his religion, was countenanced by the regent, obtained a penſion of 250*l.* per ann. and an apartment, and was much admired in a country where they had ſeen no enameller ſince Petitot. Boit died ſuddenly at Paris about Chriſtmas 1726. Though he never executed the large piece in queſtion, there is one at Kenſington of a conſiderable ſize, repreſenting queen Anne ſitting, and prince George ſtanding by her. At Bedford-houſe is another very large plate of the duke's father and mother. I have a good copy by him of the Venus, Cupid, Satyr, and Nymphs by Luca Jordano at Devonſhire-houſe, and a fine head of admiral Churchill; and Miſs Reade, the paintreſs, has a very fine head of Boit's own daughter, enamelled by him from a picture of Dahl. This daughter was married to Mr. Graham, apothecary, in Poland-ſtreet.

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* An act of tyranny, as the affair was not complete, nor was there then a marriage-act.

LEWIS CROSSE,

a painter in water-colours, who is not to be confounded with Michael Croſſe or De La Crux *, whom I have mentioned in the reign of Charles I. Lewis Croſſe painted ſeveral portraits in miniature in queen Anne's time, many of which are in the collection of the ducheſs of Portland, the counteſs of Cardigan, &c. This Croſſe repaired a little picture of the queen of Scots in the poſſeſſion of duke Hamilton, and was ordered to make it as handſome as he could. It ſeems, a round face was his idea of perfect beauty; but it happened not to be Mary's ſort of beauty. However, it was believed a genuine picture, and innumerable copies were made from it. It is the head in black velvet trimmed with ermine. Croſſe had a valuable collection of miniatures, the works of Peter Oliver, Hoſkins and Cooper. Among them was a fine picture of lady Sunderland by the latter, his own wife, and a head almoſt profile in crayons of Hoſkins; a great curioſity, as I neither know of any other portrait of that maſter, nor where the picture itſelf is now. That collection was ſold at his houſe the ſign of the Blue Anchor in Henrietta-ſtreet Covent-garden, Dec. 5, 1722, and Croſſe died in October 1724.

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* It is Michael Croſſe, of whom there is an account in Graham.

Statuary in this reign, and for ſome years afterwards, was in a manner monopolized by

FRANCIS BIRD.

The many public works by his hand, which inſpire nobody with a curioſity of knowing the artiſt, are not good teſtimonies in his favour. He was born in Piccadilly 1667, and ſent at eleven years of age to Bruſſels, where he learned the rudiments of his art from one Cozins, who had been in England. From Flanders he went to Rome, and ſtudied under Le Gros. At nineteen, ſcarce remembering his own language, he came home, and worked firſt for Gibbons, then for Cibber. He took * another ſhort journey to Italy, and at his return ſet up for himſelf. The performance that raiſed his reputation, was the monument of Buſby. The latter had never permitted his picture to be drawn. The moment he was dead, his friends had a caſt in plaiſter taken from his face, and thence a drawing in crayons, from which White engraved his print, and Bird carved his image. His other principal works, which are all I find of his hiſtory, were,

The converſion of St. Paul, in the pediment of that cathedral. Any ſtatuary was good enough for an ornament at that height, and a great ſtatuary had been too good.

The bas-reliefs under the portico.

The ſtatue of queen Anne, and the four figures round the pedeſtal, before the ſame church. The author of the Abregé, ſpeaking of Engliſh artiſts, ſays, "à l'egard de la ſculpture, le marble gemit, pour ainſi dire, ſous des ciſeaux auſſi peu habiles que ceux qui ont exécuté le groupe de la reine Anne, placé devant l'Egliſe de St. Paul, & les tombeaux de l'Abbaye de Weſtminſter." This author had not ſeen the works of Ryſbrach and Roubiliac;

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* Theſe two journeys, it is ſaid, he performed on foot.

Roubiliac; and for the ſatire on the groupe of queen Anne, we may pardon the ſculptor who occaſioned it, as it gave riſe to another ſatire, thoſe admirable lines of Dr. Garth.

The ſtatue of cardinal Wolſey at Chriſt-church.

The brazen figure of Henry VI. at Eton-college—a wretched performance indeed!

A magnificent monument in Fulham-church for the lord viſcount Mordaunt. Bird received 250*l.* for his part of the ſculpture.

The ſumptuous monument of the laſt duke of Newcaſtle in Weſtminſter-abbey, erected by the counteſs of Oxford, his daughter. The cumbent figure is not the worſt of Bird's works.

At lord Oxford's auction was ſold his copy of the faun.

Bird died in 1731, aged 64.

SIR JOHN VANBRUGH

belongs only to this work in a light that is by no means advantageous to him. He wants all the merit of his writings to protect him from the cenſure due to his deſigns. What Pope ſaid of his comedies, is much more applicable to his buildings—

How Van wants grace!—

Grace! He wanted eyes, he wanted all ideas of proportion, convenience, propriety. He undertook vaſt deſigns, and compoſed heaps of littleneſs*.

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* Two very good judges, and men of excellent taſte, ſir J. Reynolds and Mr. Gilpin, have declared their admiration of the ſtupendous piles of Blenheim and Caſtle-Howard—and no doubt, vaſtneſs is very impoſing—at a diſtance: but if the deſign and details are defective, the merit of grandeur remains with the perſon who is at the expence of the fabric, not with the architect who executes his commands. St. Peter's, St. Paul's, each ſtrikes as a magnificent whole: but they charm too when the parts are examined, nor have any ſuperfluous weight. Large edifices might be erected from unneceſſary excreſcencies of ſtone that load the palaces above mentioned: and however admirable Vanbrugh's ſtructures may be in their preſent ſtate of *perfection*, I will venture to gueſs that their ruins will have far greater effect, not only from their maſſive fragments, but from the additional piles which conjecture will ſupply, in order to give a meaning to the whole.

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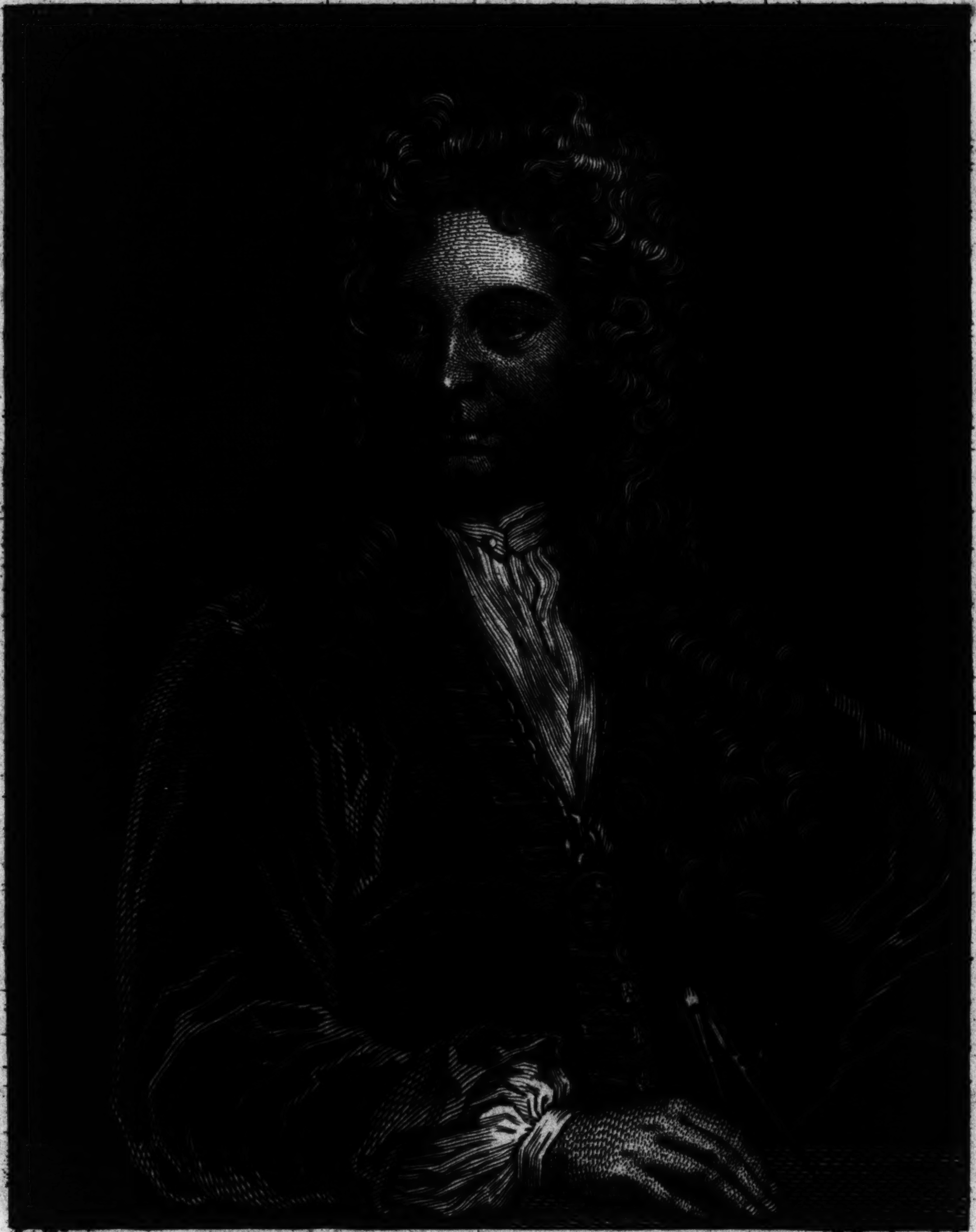
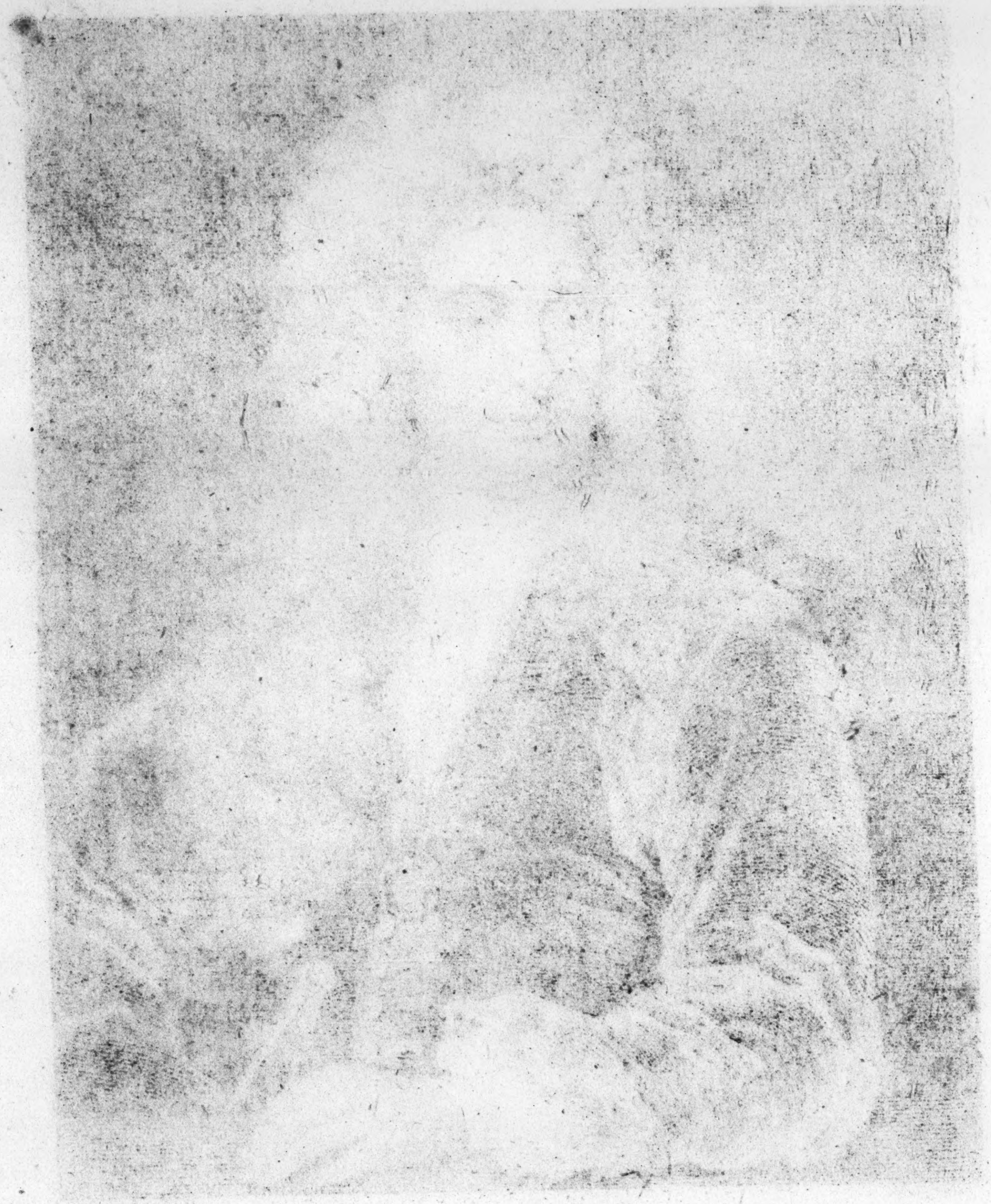


Kneller pinx. *T. Chambars sculp.*

Sr. JOHN VANBRUGH.



The ſtyle of no age, no country, appears in his works; he broke through all rule, and compenſated for it by no imagination. He ſeems to have hollowed quarries rather than to have built houſes; and ſhould his edifices, as they ſeem formed to do, out-laſt all record, what architecture will poſterity think was that of their anceſtors? The laughers, his cotemporaries, ſaid, that having been confined in the Baſtile, he had drawn his notions of building from that fortified dungeon. That a ſingle man ſhould have been capricious, ſhould have wanted taſte, is not extraordinary. That he ſhould have been ſelected to raiſe a palace *, built at the public expence, for the hero of his country, ſurpriſes one. Whoſe thought it was to load every avenue to that palace with inſcriptions, I do not know: altogether, they form an edition of the acts of parliament in ſtone. However partial the court was to Vanbrugh, every body was not ſo blind to his defects. Swift ridiculed both his own diminutive houſe at Whitehall, and the ſtupendous pile at Blenheim: of the firſt he ſays,

> At length they in the rubbiſh ſpy
> A thing reſembling a gooſe-pye.

And of the other,

> That if his grace were no more ſkill'd in
> The art of battering walls than building,
> We might expect to ſee next year
> A mouſe-trap-man chief engineer.

Thus far the ſatiriſt was well founded: party-rage warped his underſtanding when he cenſured Vanbrugh's plays, and left him no more judgment to ſee their beauties than ſir John had when he perceived not that they were the only beauties he was formed to compoſe. Nor is any thing ſillier than Swift's pun on Vanbrugh's being Clarenceux-herald, which the dean ſuppoſes enabled him *to build houſes*. Sir John himſelf had not a worſe reaſon for being an architect. The faults of Blenheim did not eſcape the ſevere Dr. Evans, though he lays them on the maſter, rather than on the builder:

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* The ducheſs quarrelled with ſir John, and went to law with him: but though he proved to be in the right, or rather *becauſe* he proved to be in the right, ſhe employed ſir Chriſtopher Wren to build the houſe in St. James's-park.

The lofty arch his vaſt ambition ſhows,
The ſtream an emblem of his bounty flows.

Theſe invectives perhaps put a ſtop to Vanbrugh's being employed on any more buildings for the crown, though he was ſurveyor of the works at Greenwich, comptroller general of the works, and ſurveyor of the gardens and waters. His other deſigns were,

St. John's church, Weſtminſter, a wonderful piece of abſurdity.

Caſtle-Howard in Yorkſhire.

Eaſtberry in Dorſetſhire.

King's-Weſton near Briſtol.

Eaſton-Neſton in Northamptonſhire.

One front of Grimſthorp.

Mr. Duncombe's in Yorkſhire.

Two little caſtles at Greenwich.

The Opera-houſe in the Hay-market.

Durable as theſe edifices are, the Relapſe, the Provoked Wife, the Confederacy, and Æſop, will probably out-laſt them; nor, ſo tranſlated, is it an objection to the two laſt that they were tranſlations. If Vanbrugh had borrowed from Vitruvius as happily as from Dancour, Inigo Jones[*] would not be the firſt architect of Britain.

Sir John Vanbrugh died at Whitehall, March 26, 1726. In his character of architect, Dr. Evans beſtowed on him this epitaph:

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[*] Inigo Jones imitated the taſte of the antique, but did not copy it ſo ſervilely as Palladio. Lord Burlington, who had exquiſite taſte, was a little too fearful of deviating from his models. Raphael, Michael Angelo, Vignola, Bernini, and the beſt Italian architects, have dared to invent, when it was in the ſpirit of the ſtandard. Perhaps there could not be a more beautiful work, than a volume collected and engraved from the buildings and hints of buildings in the pictures of Raphael, Albano, Pietrò Cortona, and Nicolò Pouſſin. It is ſurpriſing that Raphael's works in this manner have not been aſſembled. Beſides thoughts in his paintings, he executed ſeveral real buildings of the trueſt delicacy.

Lie heavy on him, earth, for he
Laid many a heavy load on thee.

——— ROBERTI,

an architect, who built the ſtair-caſe at Coudray, the lord Montacute's: Pelegrini painted it.

——— BAGOTTI

is mentioned by Vertue, but not with much juſtice, for admirable execution of a ceiling in ſtucco, at Caſhiobury, lord Eſſex's ſeat. It repreſents Flora, and other figures, and boys in alto-relievo ſupporting feſtoons.

JOHN CROKER

was bred a jeweller, which profeſſion he changed for that of medalliſt. He worked for Harris; and, ſucceeding him, graved all the medals from the end of king William's reign, of whom he ſtruck one large one, all thoſe of queen Anne, and George the firſt, and thoſe of George the ſecond, though Croker died many years before him—but none of our victories in that reign were ſo recorded.

ADVERTISEMENT

To the Fourth Volume of the ANECDOTES of PAINTING, Edit. 4th. 1786,

Which commences with Chapter XVII. of the preſent Edition.

THIS laſt volume has been long written, and even printed. The publication *, though a debt to the purchaſers of the preceding volumes, was delayed from motives of tenderneſs. The author, who could not reſolve, like moſt biographers, to diſpenſe univerſal panegyric, eſpecially on many incompetent artiſts, was ſtill unwilling to utter even gentle cenſures, which might wound the affections, or offend the prejudices, of thoſe related to the perſons whom truth forbad him to commend beyond their merits. He hopes, that as his opinion is no ſtandard, it will paſs for miſtaken judgment with ſuch as ſhall be diſpleaſed with his criticiſms. If his encomiums ſeem too laviſh to others, the public will at leaſt know that they are beſtowed ſincerely. He would not have heſitated to publiſh his remarks ſooner, if he had not been averſe to exaggeration.

The work is carried as far as the author intended to go, though he is ſenſible he could continue it with more ſatisfaction to himſelf, as the arts, at leaſt thoſe of painting and architecture, are emerging from the wretched ſtate in which they lay at the acceſſion of George the firſt. To architecture, taſte and vigour were given by lord Burlington and Kent—They have ſucceſſors worthy of the tone they gave; if, as refinement generally verges to extreme contrarieties, Kent's ponderoſity does not degenerate into filligraine—But the modern Pantheon, uniting grandeur and lightneſs, ſimplicity and ornament, ſeems to have marked the medium, where taſte muſt ſtop. The architect who ſhall endeavour to refine on Mr. Wyat, will perhaps give date to the age of embroidery. Virgil, Longinus, and Vitruvius afford no rules, no examples, of ſcattering finery.

This delicate redundance of ornament growing into our architecture might

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* It was not publiſhed till October 9, 1780, though printed in 1771.

perhaps be checked, if our artiſts would ſtudy the ſublime dreams of Piraneſi, who ſeems to have conceived viſions of Rome beyond what it boaſted even in the meridian of its ſplendour. Savage as Salvator Roſa, fierce as Michael Angelo, and exuberant as Rubens, he has imagined ſcenes that would ſtartle geometry, and exhauſt the Indies to realize. He piles palaces on bridges, and temples on palaces, and ſcales heaven with mountains of edifices. Yet what taſte in his boldneſs! what grandeur in his wildneſs! what labour and thought both in his raſhneſs and details! Architecture, indeed, has in a manner two ſexes: its maſculine dignity can only exert its muſcles in public works and at public expence; its ſofter beauties come better within the compaſs of private reſidence and enjoyment.

How painting has rekindled from its embers, the works of many living artiſts demonſtrate. The prints after the works of ſir Joſhua Reynolds have ſpread his fame to Italy, where they have not at preſent a ſingle painter that can pretend to rival an imagination ſo fertile, that the attitudes of his portraits are as various as thoſe of hiſtory[*]. In what age were paternal deſpair and the horrors of death pronounced with more expreſſive accents than in his picture of count Ugolino? When was infantine lovelineſs, or embryo-paſſions, touched with ſweeter truth than in his portraits of miſs Price, and the baby Jupiter? What frankneſs of nature in Mr. Gainſborough's landſcapes; which may entitle them to rank in the nobleſt collections! What genuine humour in Zoffanii's comic ſcenes; which do not, like the works of Dutch and Flemiſh painters, invite laughter to divert itſelf with the naſtieſt indelicacy of boors!

Such topics would pleaſe a pen that delights to do juſtice to its country—

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[*] Sir J. Reynolds has been accuſed of plagiariſm, for having borrowed attitudes from ancient maſters. Not only candour but criticiſm muſt deny the *force* of the charge. When a ſingle poſture is imitated from an hiſtoric picture, and applied to a portrait in a different dreſs, and with new attributes, this is not plagiariſm, but quotation: and a quotation from a great author, with a novel application of the ſenſe, has always been allowed to be an inſtance of parts and taſte; and may have more merit than the original. When the ſons of Jacob impoſed on their father by a falſe coat of Joſeph, ſaying, "Know now whether this be thy ſon's coat or not," they only aſked a deceitful queſtion—but that interrogation became wit, when Richard I. on the pope reclaiming a biſhop whom the king had taken priſoner in battle, ſent him the prelate's coat of mail, and in the words of ſcripture aſked his holineſs, whether THAT was the coat of his ſon or not? Is not there humour and ſatire in ſir Joſhua's reducing Holbein's ſwaggering and coloſſal haughtineſs of Henry VIII. to the boyiſh jollity of maſter Crewe? One prophecy I will venture to make: ſir Joſhua is not a plagiary, but will beget a thouſand: the exuberance of his invention will be the grammar of future painters of portrait.

but the author has forbidden himſelf to treat of living profeſſors. Poſterity appreciates impartially the works of the dead. To poſterity he leaves the continuation of theſe volumes; and recommends to the lovers of arts the induſtry of Mr. Vertue, who preſerved notices of all his cotemporaries, as he had collected of paſt ages, and thence gave birth to this work. In that ſupplement will not be forgotten the wonderful progreſs in miniature of lady Lucan [*], who has arrived at copying the moſt exquiſite works of Iſaac and Peter Oliver, Hoſkins and Cooper, with a genius that almoſt depreciates thoſe maſters, when we conſider that they ſpent their lives in attaining perfection; and who, ſoaring above their modeſt timidity, has transferred the vigour of Raphael to her copies in water-colours. There will be recorded the living etchings of Mr. H. Bunbury, the ſecond Hogarth, and firſt imitator who ever fully equalled his original; and who, like Hogarth, has more humour when he invents than when he illuſtrates [†]—probably becauſe genius can draw from the ſources of nature with more ſpirit than from the ideas of another. Has any painter ever executed a ſcene, a character of Shakeſpeare, that approached to the prototype ſo near as Shakeſpeare himſelf attained to nature? Yet is there a pencil in a living hand as capable of pronouncing the paſſions as our unequalled poet; a pencil not only inſpired by his inſight into nature, but by the graces and taſte of Grecian artiſts. But it is not fair to excite the curioſity of the public, when both the rank and baſhful merit of the poſſeſſor, and a too rare exertion of ſuperior talents, confine the proofs to a narrow circle. Whoever has ſeen the drawings and bas-reliefs deſigned and executed by lady Diana Beauclerc [‡] is ſenſible that theſe imperfect encomiums are far ſhort of the excellence of her works. Her portrait of the ducheſs of Devonſhire, in ſeveral hands, confirms the truth of part of theſe aſſertions. The nymph-like ſimplicity of the figure is equal to what a Grecian ſtatuary would have formed for a dryad or goddeſs of a river. Bartolozzi's print of her two daughters after the drawing of the ſame lady, is another ſpecimen of her ſingular genius and taſte. The gay and ſportive innocence of the younger daughter, and the demure application of the elder, are as characteriſtically contraſted as Milton's Allegro and Penſeroſo. A third female genius is Mrs. Damer [§], daughter of general Conway, in a

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[*] Margaret Smith, wife of ſir Charles Bingham baron Lucan in Ireland.

[†] For inſtance, in his prints to Triſtram Shandy.

[‡] Eldeſt daughter of Charles Spencer ſecond duke of Marlborough, married firſt to Frederic St. John viſcount Bolingbroke, and afterwards to Topham Beauclerc, only ſon of lord Sidney Beauclerc.

[§] Only child of general Henry Seymour, commander walk more difficult and far more uncommon than painting. The annals of ſtatuary record few artiſts of the fair ſex, and not one that I recollect of any celebrity. Mrs. Damer's buſts from the life are not inferior to the antique, and theirs we are ſure were not more like. Her ſhock dog, large as life, and only not alive, has a looſeneſs and ſoftneſs in the curls that ſeemed impoſſible to terra-cotta: it rivals the marble one of Bernini in the royal collection. As the ancients have left us but five animals of equal merit with their human figures, namely, the Barberini goat, the Tuſcan boar, the Mattei eagle, the eagle at Strawberry-hill, and Mr. Jennings's, now Mr. Duncombe's, dog, the talent of Mrs. Damer muſt appear in the moſt diſtinguiſhed light. Aided by ſome inſtructions from that maſterly ſtatuary Mr. Bacon, ſhe has attempted and executed a buſt in marble. Ceracchi, from whom firſt ſhe received four or five leſſons, has given a whole figure of her as the muſe of ſculpture, in which he has happily preſerved the graceful lightneſs of her form and air.

Little is ſaid here but hiſtorically of the art of gardening. Mr. Maſon, in his firſt beautiful canto on that ſubject, has ſhown that Spenſer and Addiſon ought not to have been omitted in the liſt of our authors who were not blind to the graces of natural taſte. The public muſt wiſh with the author of this work, that Mr. Maſon would complete his poem, and leave this eſſay as unneceſſary as it is imperfect.

The hiſtoric compoſitions offered for St. Paul's by ſome of our firſt artiſts, ſeemed to diſcloſe a viſion of future improvement—a period the more to be wiſhed, as the wound given to painting through the ſides of the Romiſh religion menaces the arts as well as idolatry—unleſs the methodiſts, whoſe rigour ſeems to ſoften and adopt the artifices of the catholics (for our itinerant mountebanks already are fond of being ſainted in mezzotinto, as well as their St. Bridgets and Tereſas), ſhould borrow the paraphernalia of enthuſiaſm now waning in Italy, and ſuperadd the witchery of painting to that of muſic. Whitfield's temples encircled with glory may convert ruſtics, who have never heard of his or Ignatius Loyola's peregrinations. If enthuſiaſm is to revive, and tabernacles to riſe as convents are demoliſhed, may we not hope at leaſt to ſee them painted? Le Sueur's cloiſter at Paris makes ſome little amends for the

mander in chief in 1782 and 1783, by lady Caroline Campbell, counteſs dowager of Aileſbury.

Mrs. Damer was widow of John Damer, eldeſt ſon of Joſeph lord Milton.

impriſonment of the Carthuſians. The abſurdity of the legend of the reviving canon is loſt in the amazing art of the painter; and the laſt ſcene of St. Bruno expiring, in which are expreſſed all the ſtages of devotion from the youngeſt mind impreſſed with fear to the compoſed reſignation of the prior, is perhaps inferior to no ſingle picture of the greateſt maſter. If Raphael died young, ſo did Le Sueur: the former had ſeen the antique, the latter only prints from Raphael; yet in the Chartreuſe, what airs of heads! what harmony of colouring! what aërial perſpective! How Grecian the ſimplicity of architecture and drapery! How diverſified a ſingle quadrangle, though the life of a hermit be the only ſubject, and devotion the only pathetic! In ſhort, till we have other pictures than portraits, and painting has ampler fields to range in than private apartments, it is in vain to expect the art ſhould recover its genuine luſtre. Statuary has ſtill leſs encouragement. Sepulchral decorations are almoſt diſuſed; and though the rage for portraits is at its higheſt tide both in pictures and prints, buſts and ſtatues are never demanded. We ſeem to wiſh no longer duration to the monuments of our expence, than the inhabitants of Peru and Ruſſia, where edifices are calculated to laſt but to the next earthquake or conflagration.

October 1, 1780.

CHAP.

CHAP. XVII.

Painters in the Reign of King GEORGE I.

WE are now arrived at the period in which the arts were ſunk to the loweſt ebb in Britain. From the ſtiffneſs introduced by Holbein and the Flemiſh maſters, who not only laboured under the timidity of the new art, but who ſaw nothing but the ſtarch and unpliant habits of the times, we were fallen into a looſe, and, if I may uſe the word, a *diſſolute* kind of painting, which was not leſs barbarous than the oppoſite extreme, and yet had not the merit of repreſenting even the dreſſes of the age. Sir Godfrey Kneller ſtill lived, but only in name, which he proſtituted by ſuffering the moſt wretched daubings of hired ſubſtitutes to paſs for his works, while at moſt he gave himſelf the trouble of taking the likeneſs of the perſon who ſat to him. His bold and free manner was the ſole admiration of his ſucceſſors, who thought they had caught his ſtyle, when they neglected drawing, probability, and finiſhing. Kneller had exaggerated the curls of full-bottomed wigs, and the tiaras of ribbands, lace, and hair, till he had ſtruck out a graceful kind of unnatural grandeur; but the ſucceeding modes were ſtill leſs favourable to pictureſque imagination. The habits of the time were ſhrunk to awkward coats and waiſtcoats for the men; and for the women, to tight-laced gowns, round hoops, and half a dozen ſqueezed plaits of linen, to which dangled behind two unmeaning pendants, called lappets, not half covering their ſtrait-drawn hair. Dahl, Dagar, Richardſon, Jervas, and others, rebuffed by ſuch barbarous forms, and not poſſeſſing genius enough to deviate from what they ſaw into graceful variations, clothed all their perſonages with a looſe drapery and airy mantles, which not only were not, but could not be the dreſs of any age or nation, ſo little were they adapted to cover the limbs, to exhibit any form, or to adhere to the perſon, which they ſcarce enveloped, and from which they muſt fall on the leaſt motion. As thoſe caſual lappings and flowing ſtreamers were imitated from nothing, they ſeldom have any folds or chiaro ſcuro; anatomy and colouring being equally forgotten. Linen, from what œconomy I know not, is ſeldom allowed in thoſe portraits, even to the ladies, who lean careleſsly on a bank, and play with a parrot they do not look at, under a tranquillity which ill accords with their ſeeming ſituation, the ſlightneſs of their veſtment and the lankneſs of their hair having the appearance of their being juſt riſen from the bath, and of having found none of their clothes to put on, but a looſe gown. Architecture was perverted to mere houſe-building, where it retained not a little of Vanbrugh; and, if employed on churches, produced at beſt but corrupt and tawdry imitations of ſir Chriſtopher Wren. Statuary ſtill leſs deſerved the name of an art.

The new monarch was void of taſte, and not likely at an advanced age to encourage the embelliſhment of a country, to which he had little partiality, and with the face of which he had few opportunities of getting acquainted; though, had he been better known, he muſt have grown the delight of it, poſſeſſing all that plain good-humoured ſimplicity and ſocial integrity, which peculiarly diſtinguiſhes *the honeſt Engliſh private gentleman*. Like thoſe patriots, it was more natural to George the firſt to be content with, or even partial to, whatever he found eſtabliſhed, than to ſeek for improvement and foreign ornament. But the arts, when neglected, always degenerate. Encouragement muſt keep them up, or a genius revivify them. Neither happened under the firſt of the houſe of Brunſwic. I ſhall be as brief as I can in my account of ſo ungrateful a period; for, though the elder Dahl and Richardſon, and a very few more, had merit in ſome particulars, I cannot help again advertiſing my readers, that no reign, ſince the arts have been in any eſteem, produced fewer works that will deſerve the attention of poſterity. As the reign too was of no long duration, moſt of the artiſts had lived under the predeceſſors of George the firſt, or flouriſhed under his ſon, where ſeveral will be ranked with more propriety. Of the former claſs was

LOUIS LAGUERRE,

the aſſiſtant and imitator of Verrio, with whoſe name his will be preſerved when their united labours ſhall be no more, both being immortalized by that unpropitious line of Pope,

> Where ſprawl the ſaints of Verrio and Laguerre.

The ſame redundancy of hiſtory and fable is diſplayed in the works of both; and it is but juſtice to ſay that their performances were at leaſt in as good a taſte as the edifices they were appointed to adorn.

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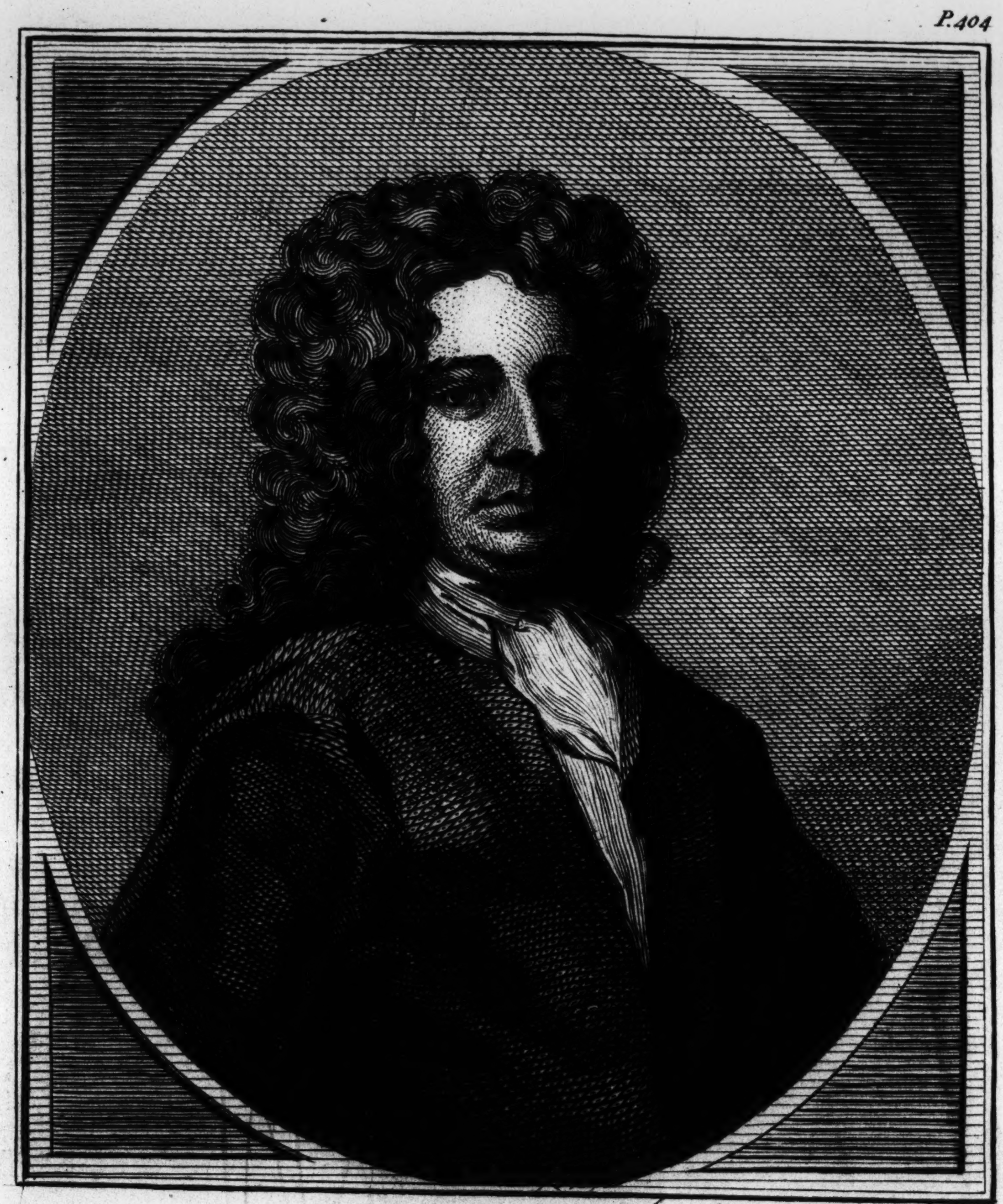
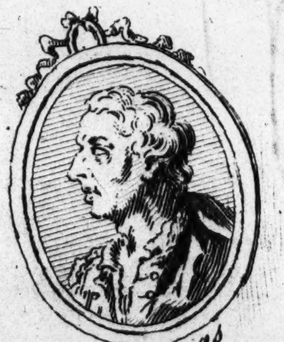
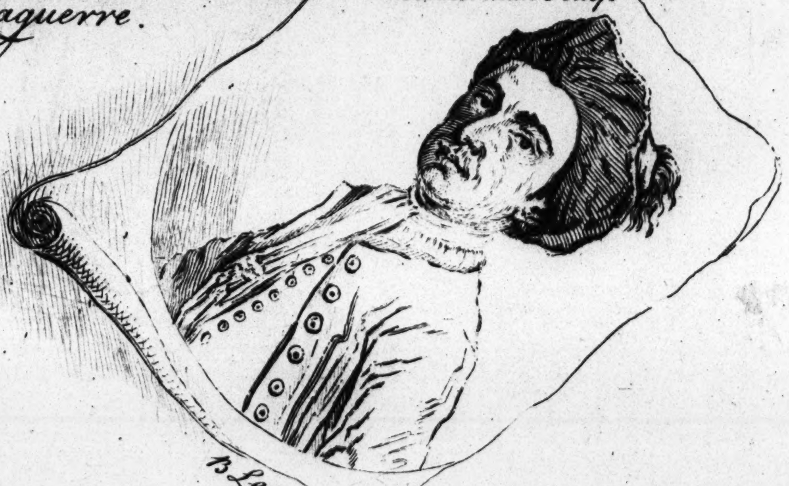


Louis Laguerre.

A Bannerman Sculp



C. Jervas



B. Lens

Laguerre's father was a Catalan, who ſettled in France, and became maſter of the menagerie at Verſailles. The ſon being born at Paris in 1663, Louis the fourteenth did him the honour of being his godfather, and gave him his own name. At firſt he was placed in the Jeſuits' college; but having a heſitation in his ſpeech, and diſcovering much inclination to drawing, the good fathers adviſed his parents to breed him to a profeſſion that might be of uſe to himſelf, ſince he was not likely to prove ſerviceable to them. He however brought away learning enough to aſſiſt him afterwards in his allegoric and hiſtoric works. He then ſtudied in the royal academy of painting, and for a ſhort time under Le Brun. In 1683 he came to England with one Ricard, a painter of architecture, and both were employed by Verrio. Laguerre painted for him moſt part of the large picture in St. Bartholomew's hoſpital; and ſucceeding ſo well when little above twenty, he roſe into much buſineſs, executing great numbers of ceilings, halls, and ſtair-caſes, particularly at lord Exeter's at Burleigh, the ſtair-caſe at old Devonſhire-houſe in Piccadilly, the ſtair-caſe and ſalon at Buckingham-houſe, the ſtair-caſe at Petworth, many of the apartments at Burleigh-on-the-hill, where the walls are covered with his Cæſars, ſome things at Marlborough-houſe in St. James's Park, and, which is his beſt work, the ſalon at Blenheim. King William gave him lodgings at Hampton-court, where he painted the labours of Hercules in chiaro ſcuro; and being appointed to repair thoſe valuable pictures, the triumphs of Julius Cæſar, by Andrea Montegna, he had the judgment to imitate the ſtyle of the original, inſtead of new clothing them in vermilion and ultramarine; a fate that befel Raphael even from the pencil of Carlo Maratti.

Laguerre was at firſt choſen unanimouſly, by the commiſſioners for rebuilding St. Paul's, to decorate the inſide of the cupola, but was ſet aſide by the prevailing intereſt of Thornhill; a preference not raviſhed from him by ſuperior merit. Sir Godfrey Kneller was more juſt to him*, though from pique to Thornhill, and employed him to paint the ſtair-caſe of his houſe at Witton, where Laguerre diſtinguiſhed himſelf beyond his common performances. On the union of England and Scotland he was ordered by queen Anne to make deſigns for a ſet of tapeſtry on that occaſion, in which were to be introduced the portraits of her majeſty and the principal miniſters; but though he gave the drawings, the work went no farther. A few pictures he painted beſides, and made deſigns for engravers. In 1711 he was a director of an academy of painting erected in London, and was likely to be choſen governor on the reſignation of Kneller, but was again baffled by his competitor Thornhill. In truth he was, ſays Vertue, a modeſt unintriguing man, and, as his father-in-law [*] John Tijou ſaid, God had made him a painter, and there left him. The ever-grateful and humble Vertue commends him highly, and acknowledges inſtructions received from him; the ſource, I doubt, of ſome of his encomiums. At a tavern in Drury-lane, where was held a club of virtuoſi, he painted in chiaro ſcuro round the room a Bacchanalian proceſſion, and made them a preſent of his labour. Vertue thinks that ſir James Thornhill was indebted to him for his knowledge of hiſtoric painting on ceilings, &c. and ſays he was imitated by others [†], as one Riario [‡], Johnſon, Brown, and ſeveral whoſe names are periſhed as well as that gaudy ſtyle.

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* Vide Life of Kneller in Chap. XV.

Laguerre towards his latter end grew dropſical and inactive; and going to ſee the Iſland Princeſs at Drury-lane, which was acted for the benefit of his ſon, then newly entered to ſing on the ſtage, he was ſeized with a ſtroke of apoplexy, and died before the play began, April 20, 1721. He was buried in the church-yard of St. Martin's in the Fields.

John Laguerre the ſon had talents for painting, but wanted application, preferring the ſtage to more laborious ſtudies. After quitting that profeſſion, I think he painted ſcenes, and publiſhed a ſet of prints of Hob in the well, which had a great ſale; but he died at laſt in indigent circumſtances in March, 1748.

MICHAEL DAHL

was born at Stockholm, and received ſome inſtructions from Ernſtraen Klocke, an eſteemed artiſt in that country and painter to the crown, who in the early part of his life had been in England. At the age of 22 Dahl was brought over by Mr. Pouters, a merchant, who five years afterwards introduced Boit from the ſame country. After a year's reſidence here, Dahl continued his travels in ſearch of improvement, ſtaid about a year at Paris, and beſtowed about three more on the principal cities in Italy. At Rome he painted the

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[*] A founder of iron baluſtrades.

[†] Lanſcroon was another aſſiſtant of Verrio and Laguerre, on his firſt arrival from Flanders. He died poor in 1737, leaving a ſon of his profeſſion.

[‡] Riario painted a ſtair-caſe at lord Carpenter's.

portrait

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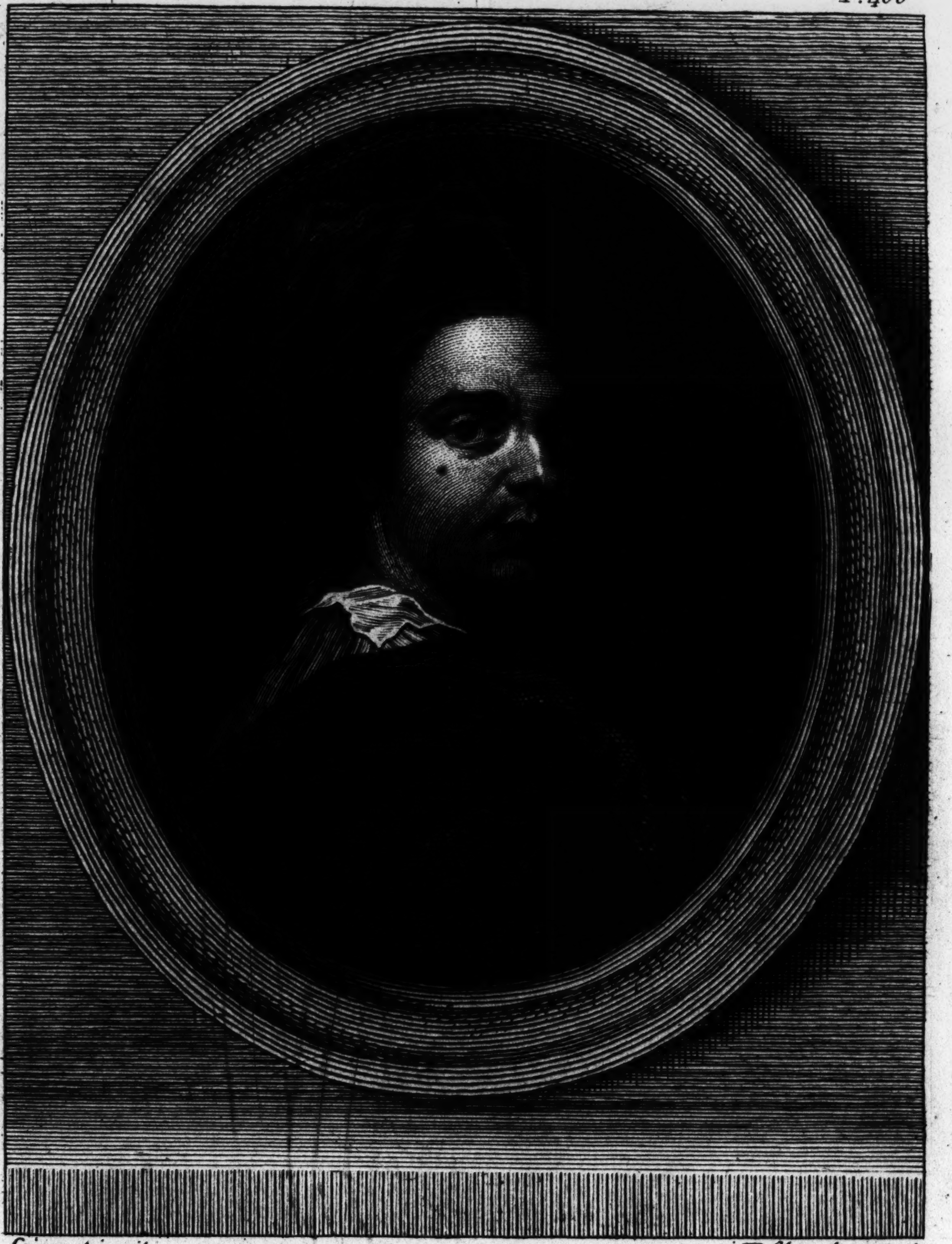

Seipse pinxit. *T. Chambars Sculp.*

MICHAEL DAHL

portrait of P. F. Garroli, a ſculptor and architect, under whom Gibbs ſtudied for ſome time. But it was more flattering to Dahl to be employed by one that had been his ſovereign, the famous queen Chriſtina. As he worked on her picture, ſhe aſked what he intended ſhe ſhould hold in her hand? He replied, A fan. Her majeſty, whoſe ejaculations were rarely delicate, vented a very groſs one, and added, "A fan! Give me a lion; that is fitter for a queen of Sweden." I repeat this, without any intention of approving it. It was a pedantic affectation of ſpirit in a woman who had quitted a crown to ramble over Europe in a motley kind of maſculine maſquerade, aſſuming a right of aſſaſſinating her gallants, as if tyranny as well as the prieſthood were an indelible character, and throwing herſelf for protection into the boſom of a church ſhe laughed at, for the comfortable enjoyment of talking indecently with learned men, and of living ſo with any other men. Contemptible in her ambition by abandoning the happieſt opportunity of performing great and good actions, to hunt for venal praiſes from thoſe paraſites the literati, ſhe attained, or deſerved to attain, that ſole renown which neceſſarily accompanies great crimes or great follies in perſons of ſuperior rank. Her letters diſcover no genius or parts, and do not even wear that now trite mantle of the learned, the affectation of philoſophy. Her womaniſh paſſions and anger diſplay themſelves without reſerve; and ſhe is ever miſtaking herſelf for a queen, after having done every thing ſhe could to relinquiſh and diſgrace the character.

Dahl returned to England in 1688, where he found ſir Godfrey Kneller riſing to the head of the profeſſion, and where he had yet merit enough to diſtinguiſh himſelf as no mean competitor. His colouring was good; and attempting nothing beyond portraits, he has certainly left many valuable pictures, eſpecially as he did not neglect every thing but the head, like Kneller, and drew the reſt of the figure much better than Richardſon. Some of Dahl's works are worthy of Riley. The large equeſtrian picture of his ſovereign Charles the eleventh at Windſor has much merit, and in the gallery of admirals at Hampton-court he ſuffers but little from the ſuperiority of ſir Godfrey. In my mother's picture at Houghton there is great grace, though it was not his moſt common excellence. At Petworth are ſeveral whole lengths of ladies by him extremely well coloured. The more univerſal talents of Kneller, and his aſſuming preſumption, carried away the crowd from the modeſt and ſilent Dahl; yet they ſeem to have been amicable rivals, ſir Godfrey having drawn his portrait. He did another of himſelf; but Vertue owns that ſir Godfrey deſerved the preference for likeneſs, grace and colouring. Queen Anne ſat to him, and prince George was much his patron.

Virtuous and eſteemed, eaſy in his circumſtances and fortunate in his health, Dahl reached the long term of eighty-ſeven years, and dying October 20, 1743, was buried in St. James's church. He left two daughters, and about three years before loſt his only ſon, who was a very inferior painter, called the younger Dahl, but of whoſe life I find no particulars among Vertue's collections.

PETER ANGELIS

worked in a very different ſtyle from the two preceding painters, executing nothing but converſations and landſcapes with ſmall figures, which he was fond of enriching with repreſentations of fruit and fiſh. His manner was a mixture of Teniers and Watteau, with more grace than the former, more nature than the latter. His pencil was eaſy, bright, and flowing, but his colouring too faint and nerveleſs. He afterwards adopted the habits of Rubens and Vandyck, more pictureſque indeed, but not ſo proper to improve his productions in what their chief beauty conſiſted, familiar life. He was born at Dunkirk in 1685, and viſiting Flanders and Germany in the courſe of his ſtudies, made the longeſt ſtay at Duſſeldorpe, enchanted with the treaſures of painting in that city. He came to England about the year 1712, and ſoon became a favourite painter; but in the year 1728 he ſet out for Italy *, where he ſpent three years. At Rome his pictures pleaſed extremely: but being of a reſerved temper, and not oſtentatious of his merit, he diſguſted ſeveral by the reluctance with which he exhibited his works; his ſtudious and ſober temper inclining him more to the purſuit of his art than to the advantage of his fortune. Yet his attention to the latter prevented his return to England as he intended; for, ſtopping at Rennes in Bretagne, a rich and parliamentary town, he was ſo immediately overwhelmed with employment there, that he ſettled in that city, and died there in a ſhort time, in the year 1734, when he was not above forty-nine years of age. Hyſſing painted his picture while he was in England.

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* After making an auction of his pictures, amongſt which were copies of the four markets, then at Houghton, by Rubens and Snyder.

ANTONY RUSSEL

is recorded by Vertue, as one of Riley's ſchool (conſequently a painter of portraits), as were Murray and Richardſon, though he owns with leſs ſucceſs and leſs merit: nor does he mention any other facts relating to him, except that he died in July 1743, aged above fourſcore. I ſhould not be ſolicitous to preſerve ſuch dates, but that they ſometimes aſcertain the hands by which pictures have been painted—and yet I have lived long enough ſince the firſt part of this work was printed, to ſee many pieces aſcribed to Holbein and Vandyck in auctions, though bearing dates notoriouſly poſterior to the deaths of thoſe maſters; ſuch notices as theſe often helping more men to cheat than to diſtinguiſh.

LUKE CRADOCK,

who died early in this reign, was a painter of birds and animals, in which walk he attained much merit by the bent and force of his own genius, having been ſo little initiated even in the grammar of his profeſſion, that he was ſent from Somerton, near Ilcheſter in Somerſetſhire, where he was born, to be apprentice to a houſe-painter in London, with whom he ſerved his time. Yet there, without inſtructions, and with few opportunities of ſtudying nature in the very part of the creation which his talents led him to repreſent, he became, if not a great maſter, a faithful imitator of the inferior claſs of beings. His birds in particular are ſtrongly and richly coloured, and were much ſought as ornaments over doors and chimney-pieces. I have ſeen ſome pieces of his hand painted with a freedom and fire that entitled them to more diſtinction. He worked in general by the day, and for dealers who retailed his works; poſſeſſing that conſcious dignity of talents that ſcorned dependence, and made him hate to be employed by men whoſe birth and fortune confined his fancy, and reſtrained his freedom. Vertue records a proof of his merit, which I fear will enter into the panegyrics of few modern painters—he ſays he ſaw ſeveral of Cradock's pictures riſe quickly after his death to three and four times the price that he had received for them living. He died in 1717; and was buried at St. Mary's Whitechapel.

PETER CASTEELS

was, like Cradock, though inferior in merit, a painter of fowls, but more commonly of flowers; yet neither with the boldneſs and relievo of a maſter, nor with the finiſhed accuracy that in ſo many Flemiſh painters almoſt atones for want of genius. He was born at Antwerp in 1684, and in 1708 came over with his brother * Peter Tillemans. In 1716 he made a ſhort journey to his native city, but returned ſoon. In 1726 he publiſhed twelve plates of birds and fowl, which he had deſigned and etched himſelf, and did a few other things in the ſame way. In 1735 he retired to Tooting, to deſign for callico-printers; and laſtly, the manufacture being removed thither, to Richmond, where he died of a lingering illneſs May 16, 1749.

——— DAGAR,

the ſon of a French painter, and himſelf born in France, came young into England, and roſe to great buſineſs, though upon a very ſlender ſtock of merit. He was violently afflicted with the gout and ſtone, and died in May 1723, at the age of fifty-four. He left a ſon whom he bred to his own profeſſion.

CHARLES JERVAS.

No painter of ſo much eminence as Jervas is taken ſo little notice of by Vertue in his memorandums, who neither ſpecifies the family, birth, or death of this artiſt. The latter happened at his † houſe in Cleveland-court, in 1739. One would think Vertue foreſaw how little curioſity poſterity would feel to know more of a man who has bequeathed to them ſuch wretched daubings. Yet, between the badneſs of the age's taſte, the dearth of good maſters, and a faſhionable reputation, Jervas ſat at the top of his profeſſion; and his own vanity thought no encomium diſproportionate to his merit. Yet was he defective in drawing, colouring, compoſition, and even in that moſt neceſſary and perhaps moſt eaſy talent of a portrait-painter, likeneſs. In general, his pictures are a light flimſy kind of fan-painting as large as the life. Yet I have ſeen a few of his works highly coloured; and it is certain that his copies of Carlo Maratti, whom moſt he ſtudied and imitated, were extremely juſt, and ſcarce inferior to the originals. It is a well-known ſtory of him, that, having ſucceeded happily in copying [he thought in ſurpaſſing] a picture of Titian, he looked firſt at the one, then at the other, and then with parental complacency cried, "Poor little Tit! how he would ſtare!"

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* So Vertue. I ſuppoſe he means brother-in-law.

† He had another houſe at Hampton.

But what will recommend the name of Jervas to inquiſitive poſterity was his intimacy with Pope[*], whom he inſtructed to draw and paint, whom therefore theſe anecdotes are proud to boaſt of and enroll [†] among our artiſts, and who has enſhrined [‡] the feeble talents of the painter in the lucid amber of his glowing lines. The repeated name of lady Bridgwater [§] in that epiſtle was not the ſole effect of chance, of the lady's charms, or of the conveniency of her name to the meaſure of the verſe. Jervas had ventured to look on that fair one with more than a painter's eyes: ſo entirely did the lovely form poſſeſs his imagination, that many a homely dame was delighted to find her picture reſemble lady Bridgwater. Yet neither his preſumption nor his paſſion could extinguiſh his ſelf-love. One day, as ſhe was ſitting to him, he ran over the beauties of her face with rapture—"but," ſaid he, "I cannot help telling your ladyſhip that you have not a handſome ear." "No!" ſaid lady Bridgwater; "pray, Mr. Jervas, what is a handſome ear?" He turned aſide his cap, and ſhowed her his own.

What little more I have to ſay of him, is chiefly ſcattered amongſt the notes of Vertue. He was born in Ireland, and for a year ſtudied under ſir Godfrey Kneller. Norris, frame-maker and keeper of the pictures to king William and queen Anne, was his firſt patron, and permitted him to copy what he pleaſed in the royal collection. At Hampton-court he copied the Cartoons in little, and ſold them to Dr. George Clarke of Oxford, who became his protector, and furniſhed him with money to viſit Paris and Italy. At the former he lent two of his cartoons to Audran, who engraved them, but died before he could begin the reſt. At Rome he applied himſelf to learn to draw; for, though thirty years old, he ſaid he had begun at the wrong end, and had only ſtudied colouring. The friendſhip of Pope, and the patronage of other men of genius and rank[‖], extended a reputation built on ſuch ſlight foundations;

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[*] Jervas, who affected to be a free-thinker, was one day talking very irreverently of the Bible. Dr. Arbuthnot maintained to him that he was not only a ſpeculative but a practical believer. Jervas denied it. Arbuthnot ſaid he would prove it: "You ſtrictly obſerve the ſecond commandment, ſaid the doctor; for in your pictures you make not the likeneſs of any thing that is in the heavens above, or in the earth beneath, or in the waters under the earth."

[†] See his Letters to Jervas, and a ſhort copy of verſes on a fan deſigned by himſelf on the ſtory of Cephalus and Procris. There is a ſmall edition of the Eſſay on Man, with a frontiſpiece likewiſe of his deſign.

[‡] See Pope's epiſtle to Jervas with Dryden's tranſlation of Freſnoy's Art of Painting.

[§] Elizabeth counteſs of Bridgwater, one of the beautiful daughters of the great duke of Marlborough.

[‖] Seven letters from Jervas to Pope are printed in the two additional volumes to that poet's works, publiſhed by R. Baldwin 1776.

to which not a little contributed, we may ſuppoſe, the Tatler, No. VIII. April 18, 1709, who calls him *the laſt great painter that Italy has ſent us.* To this incenſe a widow worth 20,000*l.* added the ſolid, and made him her huſband. In 1738 he again travelled to Italy for his health, but ſurvived that journey only a ſhort time, dying Nov. 2d, 1739.

He tranſlated and publiſhed a new edition of Don Quixote. His collection of drawings and Roman fayence, called Raphael's earthen-ware*, and a fine cabinet of ivory carvings by Fiamingo, were ſold, the drawings in April 1741, and the reſt after the death of his wife.

It will eaſily be conceived, by thoſe who know any thing of the ſtate of painting in this country of late years, that this work pretends to no more than ſpecifying the profeſſors of moſt vogue. Portrait-painting has increaſed to ſo exuberant a degree in this age, that it would be difficult even to compute the number of limners that have appeared within the century. Conſequently, it is almoſt as neceſſary that the repreſentations of men ſhould periſh and quit the ſcene to their ſucceſſors, as it is that the human race ſhould give place to riſing generations. And indeed the mortality is almoſt as rapid. Portraits that coſt twenty, thirty, ſixty guineas, and that proudly take poſſeſſion of the drawing-room, give way in the next generation to thoſe of the new-married couple, deſcending into the parlour, where they are ſlightly mentioned as *my father's and mother's pictures.* When they become *my grandfather and grandmother*, they mount to the two pair of ſtairs; and then, unleſs diſpatched to the manſion-houſe in the country, or crowded into the houſe-keeper's room, they periſh among the lumber of garrets, or flutter into rags before a broker's ſhop at the Seven Dials. Such already has been the fate of ſome of thoſe deathleſs beauties, who Pope promiſed his friend ſhould

> Bloom in his colours for a thouſand years:

and ſuch, I doubt, will be the precipitate cataſtrophe of the works of many more who babble of Titian and Vandyck, yet only imitate Giordano, whoſe haſty and rapacious pencil deſervedly acquired him the diſgraceful title of *Luca fa preſto.*

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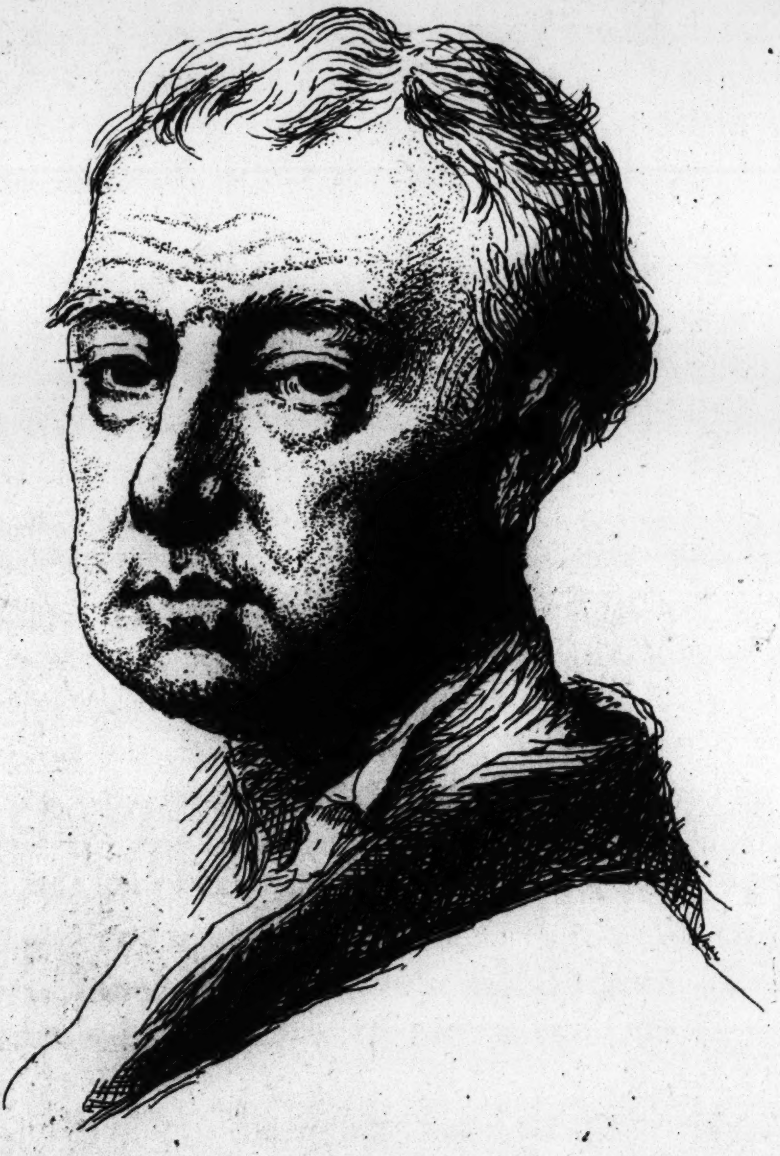
* There is a large and fine collection of this ware at the late ſir Andrew Fountain's at Narford in Norfolk.

JONATHAN



Chas. Bretherton f.

JONATHAN RICHARDSON.

JONATHAN RICHARDSON

was undoubtedly one of the beſt Engliſh painters of a head, that had appeared in this country. There is ſtrength, roundneſs, and boldneſs in his colouring; but his men want dignity and his women grace. The good ſenſe of the nation is characteriſed in his portraits. You ſee he lived in an age when neither enthuſiaſm nor ſervility was predominant. Yet with a pencil ſo firm, poſſeſſed of a numerous and excellent collection of drawings, full of the theory, and profound in reflections on his art, he drew nothing well below the head, and was void of imagination. His attitudes, draperies, and back-grounds are totally inſipid and unmeaning: ſo ill did he apply to his own practice the ſagacious rules and hints he beſtowed on others. Though he wrote with fire and judgment, his paintings owed little to either. No man dived deeper into the inexhauſtible ſtores of Raphael, or was more ſmitten with the native luſtre of Vandyck. Yet though capable of taſting the elevation of the one and the elegance of the other, he could never contrive to ſee with their eyes when he was to copy nature himſelf. One wonders that he could comment their works ſo well, and imitate them ſo little.

Richardſon was born about the year 1665, and againſt his inclination was placed by his father-in-law * apprentice to a ſcrivener, with whom he lived ſix years; when obtaining his freedom by the death of his maſter, he followed the bent of his diſpoſition, and at twenty years old became the diſciple of Riley; with whom he lived four years, whoſe niece he married, and of whoſe manner he acquired enough to maintain a ſolid and laſting reputation, even during the lives of Kneller and Dahl, and to remain at the head of the profeſſion when they went off the ſtage. He quitted buſineſs himſelf ſome years before his death; but his temperance and virtue contributed to protract his life to a great length in the full enjoyment of his underſtanding, and in the felicity of domeſtic friendſhip. He had had a paralytic ſtroke that affected his arm, yet never diſabled him from his cuſtomary walks and exerciſe. He had been in St. James's Park, and died ſuddenly at his houſe in Queen-ſquare on his return home, May 28, 1745, when he had paſſed the eightieth year of his age. He left a ſon and four daughters; one of whom was married to his diſciple Mr. Hudſon, and another to Mr. Grigſon, an attorney. The taſte and learning

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* His own father died when he was five years old.

of the ſon, and the harmony in which he lived with his father, are viſible in the joint works they compoſed. The father in 1719 publiſhed two diſcourſes: 1. An eſſay on the whole art of criticiſm as it relates to painting; 2. An argument in behalf of the ſcience of a connoiſſeur*; bound in one volume octavo. In 1722 came forth An account of ſome of the ſtatues, bas-reliefs, drawings and pictures in Italy, &c. with remarks by Mr. Richardſon, ſen. and jun. The ſon made the journey; and from his notes, letters, and obſervations, they both at his return compiled this valuable work. As the father was a formal man, with a ſlow but loud and ſonorous voice, and, in truth, with ſome affectation in his manner; and as there is much ſingularity in his ſtyle and expreſſion, thoſe peculiarities, for they were ſcarce foibles, ſtruck ſuperficial readers, and between the laughers and the envious the book was much ridiculed. Yet both this and the former are full of matter †, good ſenſe and inſtruction: and the very quaintneſs of ſome expreſſions, and their laboured novelty, ſhow the difficulty the author had to convey mere viſible ideas through the medium of language. Thoſe works remind one of Cibber's inimitable treatiſe on the ſtage. When an author writes on his own profeſſion, feels it profoundly, and is ſenſible his readers do not, he is not only excuſable, but meritorious, for illuminating the ſubject by new metaphors or bolder figures than ordinary. He is the coxcomb that ſneers, not he that inſtructs in appropriated diction.

If theſe authors were cenſured when converſant within their own circle, it was not to be expected that they would be treated with milder indulgence when they ventured into a ſiſter region. In 1734 they publiſhed a very thick octavo, containing explanatory notes and remarks on Milton's Paradiſe Loſt, with the life of the author, and a diſcourſe on the poem. Again were the good ſenſe, the judicious criticiſms, and the ſentiments that broke forth in this work, forgotten in the ſingularities that diſtinguiſh it. The father having ſaid, in apology for being little converſant in claſſic literature, that he had looked into them through his ſon; Hogarth, whom a quibble could furniſh with wit, drew the father peeping through the nether end of a teleſcope, with which his ſon was perforated, at a Virgil aloft on a ſhelf. Yet how forcibly Richardſon entered into the ſpirit of his author appears from his comprehenſive expreſſion,

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* He tells us, that being in ſearch of a proper term for this ſcience, Mr. Prior propoſed to name it *connoiſſance*; but that word has not obtained poſſeſſion as *connoiſſeur* has.

† Their criticiſms on the works of Raphael and Michael Angelo at Rome are remarkably acute and judicious.

that *Milton was an ancient born two thouſand years after his time.* Richardſon, however, was as incapable of reaching the ſublime or harmonious in poetry as he was in painting, though ſo capable of illuſtrating both. Some ſpecimens of verſe, that he has given us here and there in his works, excite no curioſity for more *; though he informs us in his Milton, that if Painting was his wife, Poetry had been his ſecret concubine. It is remarkable that another commentator of Milton has made the ſame confeſſion:

—— ſunt et mihi carmina, me quoque dicunt
Vatem paſtores————

ſays Dr. Bentley. Neither the doctor nor the painter adds, *ſed non ego credulus illis*, though all their readers are ready to ſupply it for both.

Beſides his pictures and commentaries, we have a few etchings by his hand, particularly two or three of Milton, and his own head.

The ſale of his collection of drawings, in February 1747, laſted eighteen days, and produced about 2060*l.* his pictures about 700*l.* Hudſon, his ſon-in-law, bought many of the drawings. After the death of the ſon in 1771, the remains of the father's collection were ſold. There were hundreds of portraits of both in chalks by the father, with the dates when executed; for, after his retirement from buſineſs, the good old man ſeems to have amuſed himſelf with writing a ſhort poem, and drawing his own or ſon's portrait every day. The ſon, equally tender, had marked ſeveral with expreſſions of affection on his *dear father*. There were a few pictures and drawings by the ſon, for he painted a little too.

GRISONI

was the ſon of a painter at Florence, whence Mr. Talman brought him over in 1715. He painted hiſtory, landſcape, and ſometimes portrait; but his buſineſs declining, he ſold his pictures by auction in 1728, and returned to his own country with a wife whom he had married here of the name of St. John.

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* More have been given. In June 1776 was publiſhed an octavo volume of poems (and another promiſed) by Jonathan Richardſon ſenior, with notes by his ſon. They are chiefly moral and religious meditations: now and then there is a pictureſque line or image; but in general the poetry is very careleſs and indifferent—Yet ſuch a picture of a good mind, ſerene in conſcious innocence, is ſcarcely to be found. It is impoſſible not to love the author, or not to wiſh to be as ſincerely and intentionally virtuous. The book is perhaps more capable of inſpiring emulation of goodneſs than any profeſſed book of devotion; for the author perpetually deſcribes the peace of his mind from the ſatisfaction of having never deviated from what he thought right.

WILLIAM AIKMAN

was born in Scotland, and educated under ſir John Medina. He came young to London, travelled to Italy, and viſited Turkey, and returned through London to Scotland, where he was patroniſed by John duke of Argyle the general, and many of the nobility. After two or three years he ſettled in London, and met with no leſs encouragement—but falling into a long and languiſhing diſtemper, his phyſicians adviſed him to try his native air; but he died at his houſe in Leiceſter-fields, in June 1731, aged fifty. His body, by his own deſire, was carried to and interred in Scotland. Vertue commends his portrait of Gay for the great likeneſs, and quotes the following lines, addreſſed to Aikman on one of his performances, by S. Boyſe:

As Nature bluſhing and aſtoniſh'd eyed
Young Aikman's draught, ſurpris'd the goddeſs cried,
Where didſt thou form, raſh youth, the bold deſign
To teach thy labours to reſemble mine?
So ſoft thy colours, yet ſo juſt thy ſtroke,
That undetermin'd on thy work I look.
To crown thy art couldſt thou but language join,
The form had ſpoke, and call'd the conqueſt thine.

In Mallet's works* is an epitaph on Mr. Aikman and his only ſon (who died before him), and who were both interred in the ſame grave.

JOHN ALEXANDER,

of the ſame country with the preceding, was ſon of a clergyman, and I think deſcended from their boaſted Jamiſone. He travelled to Italy, and in 1718 etched ſome plates after Raphael. In 1721 was printed a letter to a friend at Edinburgh, deſcribing a ſtair-caſe painted at the caſtle of Gordon with the rape of Proſerpine by this Mr. Alexander.

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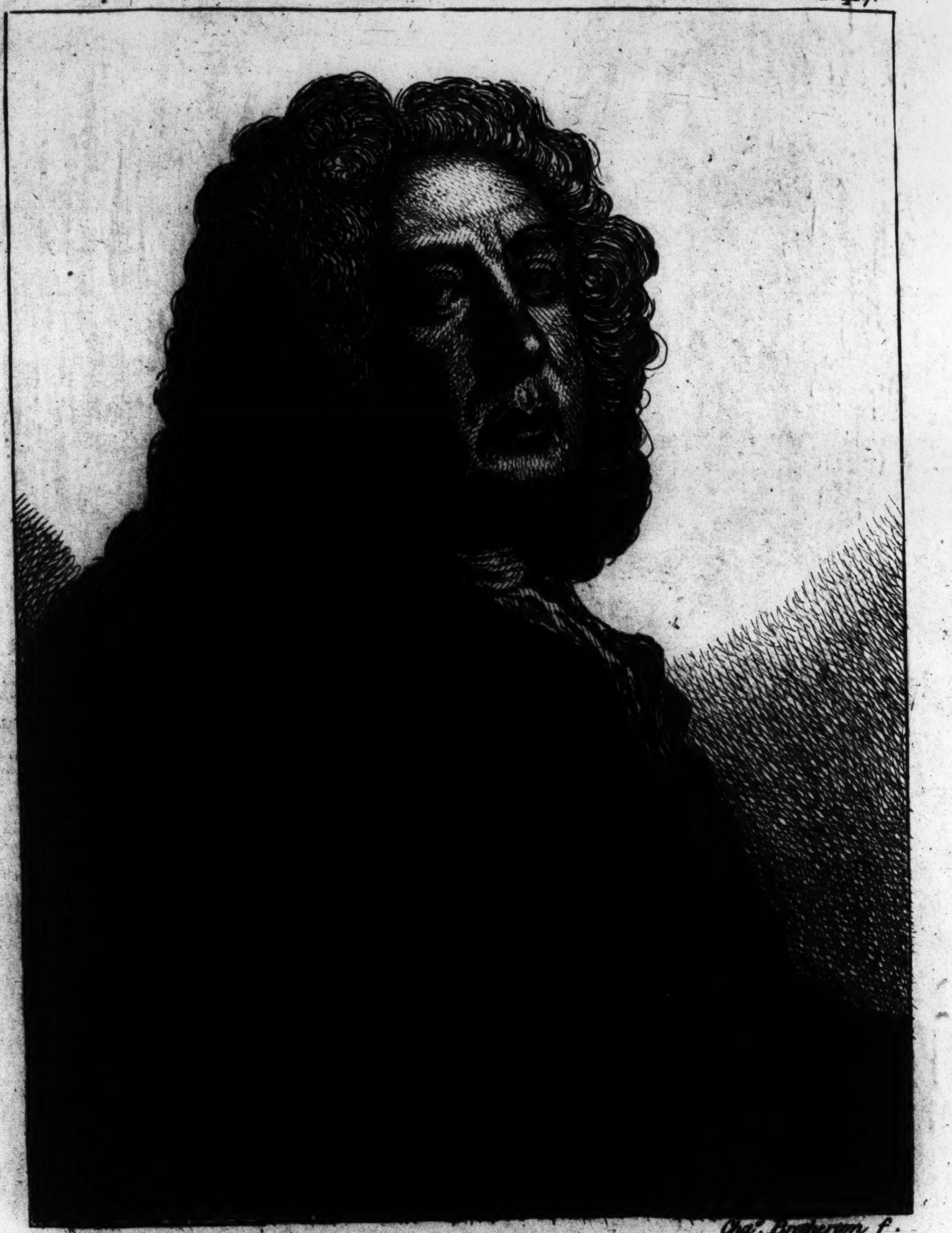
* Vol. i. p. 13, printed by Millar, in 3 vols. ſmall octavo, 1769.

P. 417.



Chas. Bretherton f.

Sr. JAMES THORNHILL.

SIR JAMES THORNHILL,

a man of much note in his time, who ſucceeded Verrio, and was the rival of Laguerre in the decorations of our palaces and public buildings, was born at Weymouth in Dorſetſhire, was knighted by George the firſt, and was elected to repreſent his native town in parliament. His chief works were, the dome of St. Paul's, an apartment at Hampton-court, the altar-piece of the chapel of All-Souls at Oxford, another for Weymouth [*], of which he made them a preſent, the hall at Blenheim, the chapel at lord Oxford's at Wimpole in Cambridgeſhire, the ſalon and other things for Mr. Styles at More-park, Hertfordſhire, and the great hall at Greenwich hoſpital. Yet high as his reputation was, and laborious as his works, he was far from being generouſly rewarded for ſome of them, and for others he found it difficult to obtain the ſtipulated prices. His demands were conteſted at Greenwich; and though La Foſſe received 2000 *l.* for his work at Montagu-houſe, and was allowed 500*l.* for his diet beſides, ſir James could obtain but 40*s.* a yard ſquare for the cupola of St. Paul's, and I think no more for Greenwich. When the affairs of the South-ſea company were made up, Thornhill, who had painted their ſtair-caſe and a little hall by order of Mr. Knight their caſhier, demanded 1500*l.* but the directors learning that he had been paid but 25*s.* a yard for the hall at Blenheim, they would allow no more. He had a longer conteſt with Mr. Styles, who had agreed to give him 3500*l.*; but not being ſatisfied with the execution, a law-ſuit was commenced, and Dahl, Richardſon and others were appointed to inſpect the work. They appeared in court, bearing teſtimony to the merit of the performance: Mr. Styles was condemned to pay the money, and by their arbitration 500*l.* more, for decorations about the houſe, and for Thornhill's acting as ſurveyor of the building. This ſuit occaſioning enquiries into matters of the like nature, it appeared that 300*l.* a year had been allowed to the ſurveyor of Blenheim, beſides travelling charges: 200*l.* a year to others; and that Gibbs received but 550*l.* for building St. Martin's church.

By the favour of that general Mecænas [†], the earl of Halifax, ſir James was allowed to copy the Cartoons at Hampton-court, on which he employed three years. He executed a ſmaller ſet, of one-fourth part of the dimenſions. Having been very accurate in noticing the defects, and the additions by Cooke who repaired them, and in examining the parts turned in to fit them to the places; and having made copious ſtudies of the heads, hands, and feet, he intended to publiſh an exact account of the whole, for the uſe of ſtudents: but this work has never appeared. In 1724 he opened an academy for drawing at his houſe in Covent-garden, and had before propoſed to lord Halifax to obtain the foundation of a royal academy at the upper end of the Mews, with apartments for the profeſſors, which, by an eſtimate he had made, would have coſt but 3139*l.*; for ſir James dabbled in architecture, and ſtirred up much envy in that profeſſion by announcing a deſign of taking it up, as he had before by thinking of applying himſelf to painting portraits.

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[*] The altar-piece at Weymouth was engraved by a young man, his ſcholar, whom he ſet up in that buſineſs.

[†] It was by the influence of the ſame patron that ſir James was employed to paint the princeſs's apartment at Hampton-court. The duke of Shrewſbury, lord chamberlain, intended it ſhould be executed by Sebaſtian Ricci; but the earl, then firſt commiſſioner of the treaſury, preferring his own countryman, told the duke, that if Ricci painted it he would not pay him.

Afflicted with the gout, and his legs ſwelling, he ſet out for his ſeat at Thornhill near Weymouth*; where four days after his arrival he expired in his chair, May 4, 1734, aged fifty-ſeven, leaving one ſon named James, whom he had procured to be appointed ſerjeant-painter and painter to the navy; and one daughter, married to that original and unequalled genius, Hogarth.

Sir James's collection, among which were a few capital pictures of the great maſters, was ſold in the following year; and with them his two ſets of the Cartoons, the ſmaller for ſeventy-five guineas, the larger for only 200*l.*; a price we ought in juſtice to ſuppoſe was owing to the few bidders who had ſpaces in their houſes large enough to receive them. They were purchaſed by the duke of Bedford, and are in the gallery at Bedford-houſe in Bloomſbury-ſquare. In the ſame collection were drawings by one Andrea, a diſciple of Thornhill, who died about the ſame time at Paris.

ROBERT BROWN

was a diſciple of Thornhill, and worked under him on the cupola of St. Paul's. Setting up for himſelf, he was much employed in decorating ſeveral churches in the city, being admired for his ſkill in painting crimſon curtains, apoſtles, and ſtories out of the New Teſtament. He painted the altar-piece of St. Andrew Underſhaft, and the ſpaces between the gothic arches in chiaro ſcuro. In the pariſh church of St. Botolph, Aldgate, he painted the transfiguration for the altar; in St. Andrew's, Holborn, the figures of St. Andrew and St. John, and two hiſtories on the ſides of the organ. In the chapel of St. John at the end of Bedford-row, he painted St. John the Baptiſt and St. John the Evangeliſt; and even two ſigns that were much admired, that for the Paul's head tavern in Cateaton-ſtreet, and the Baptiſt's head at the corner of Aldermanbury. Correggio's ſign of the Muleteer is mentioned by all his biographers. Brown, I doubt, was no Correggio.

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* Sir James was deſcended of a very ancient family in Dorſetſhire, and repurchaſed the ſeat of his anceſtors, which had been alienated. There he gratefully erected an obeliſk to the memory of George I. his protector. See his pedigree, and a farther account of Thornhill, in Hutchins's Hiſtory of Dorſetſhire, vol. i. 410, 413; vol. ii. 185, 246, 451, 452.

——— BELLUCCI,

an Italian painter of hiſtory, arrived here in 1716 from the court of the elector palatine. In 1722 he finiſhed a ceiling at Buckingham-houſe, for which the ducheſs paid him 500*l.* He was alſo employed on the chapel of Canons; that large and coſtly palace of the duke of Chandos, which, by a fate as tranſient as its founder's, barely ſurvived him, being pulled down as ſoon as he was dead; and, as if in mockery of ſublunary grandeur, the ſite and materials were purchaſed by Hallet the cabinet-maker. Though Pope was too grateful to mean a ſatire on Canons, while he recorded all its oſtentatious want of taſte, and too ſincere to have denied it if he had meant it, he might without blame have moralized on the event, in an epiſtle purely ethic, had he lived to behold its fall and change of maſters.

Bellucci executed ſome other works which Vertue does not ſpecify; but, being afflicted with the gout, quitted this country, leaving a nephew, who went to Ireland, and made a fortune by painting portraits there.

BALTHAZAR DENNER,

of Hamburgh, one of thoſe laborious artiſts whoſe works ſurpriſe rather than pleaſe, and who could not be ſo excellent if they had not more patience than genius, came hither upon encouragement from the king, who had ſeen of his works at Hanover and promiſed to ſit to him: but Denner ſucceeding ill in the pictures of two of the favourite German ladies, he loſt the footing he had expected at court. His fame however roſe very high, on his exhibiting the head of an old woman, that he brought over with him, about ſixteen inches high, and thirteen wide, in which the grain of the ſkin, the hairs, the down, the glaſſy humour of the eyes, were repreſented with the moſt exact minuteneſs. It gained him more applauſe than cuſtom; for a man could not execute many works who employed ſo much time to finiſh them. Nor did he even find a purchaſer here; but the emperor bought the picture for ſix hundred ducats. At Hamburgh he began a companion to it, an old man, which he brought over and finiſhed here in 1726, and ſold like the former. He painted himſelf, his wife and children, with the ſame circumſtantial detail; and a half length of himſelf, which was in the poſſeſſion of one Swarts, a painter, totally unknown to me. He reſolved however, ſays Vertue, to quit this painful practice, and turn to a bolder and leſs finiſhed ſtyle: but whether he did or not is uncertain. He left England in 1728. The portrait of John Frederic Weickman of Hamburgh, painted by Denner, is ſaid to be in the Bodleian library at Oxford.

FRANCIS FERG,

born at Vienna in 1689, was a charming painter, who had compoſed a manner of his own from various Flemiſh painters [*], though reſembling Polenburgh moſt in the enamelled ſoftneſs and mellowneſs of his colouring: but his figures are greatly ſuperior; every part of them is ſufficiently finiſhed, every action expreſſive. He painted ſmall landſcapes, fairs, and rural meetings, with the moſt agreeable truth; his horſes and cattle are not inferior to Wouvermans, and his buildings and diſtances ſeem to owe their reſpective ſoftneſs to the intervening air, not to the pencil. More faithful to nature than Denner, he knew how to omit exactneſs when the reſult of the whole demands a leſs preciſion in parts. This pleaſing artiſt paſſed twenty years here, but little known, and always indigent: unhappy in his domeſtic, he was ſometimes in priſon, and never at eaſe at home; the conſequence of which was diſſipation. He died ſuddenly in the ſtreet one night, as he was returning from ſome friends, about the year 1738, having not attained his fiftieth year. He left four children.

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[*] Hans Graf, Orient, and laſtly Alex. Thiele, painter of the court of Saxony, who invited him to Dreſden to inſert ſmall figures in his landſcapes. Ferg thence went into Lower Saxony, and painted for the duke of Brunſwick, and for the gallery of Saltzdahl.

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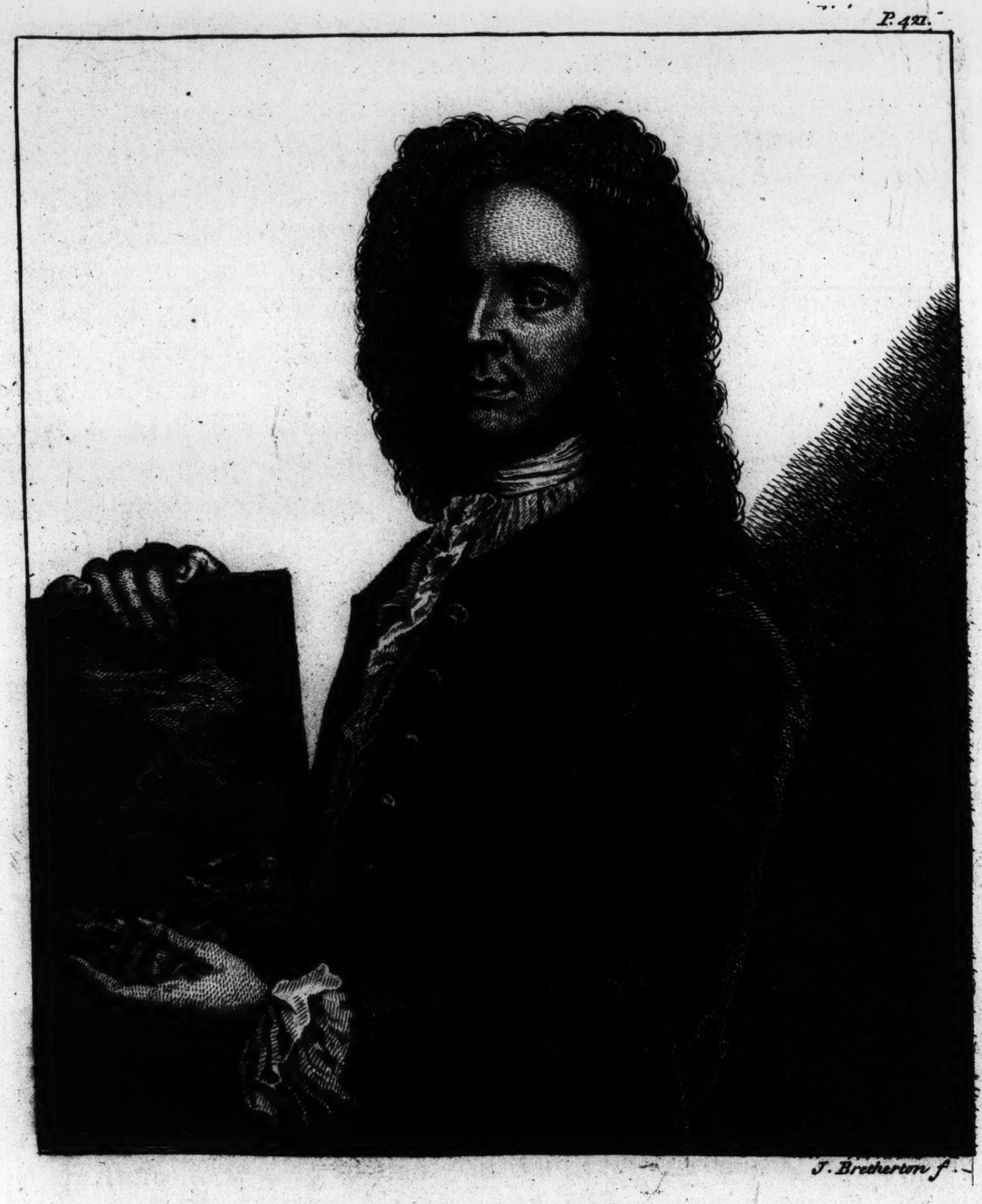

J. Bretherton f.

P. MONAMY.

THOMAS GIBSON,

a man of a moſt amiable character, ſays Vertue, had for ſome time great buſineſs: but an ill ſtate of health for ſome years interrupted his application, and about 1730 he diſpoſed of his pictures privately amongſt his friends. He not long after removed to Oxford, and I believe practiſed again in London. He died April 28, 1751, aged about ſeventy-one. Vertue ſpeaks highly of his integrity and modeſty, and ſays he offended his cotemporary artiſts by forbearing to raiſe his prices; and adds, what was not ſurpriſing in ſuch congenial goodneſs, that of all the profeſſion Gibſon was his moſt ſincere friend.

—— HILL

was born in 1661, and learned to draw of the engraver Faithorne. He painted many portraits, and died at Mitcham in 1734.

P. MONAMY,

a good painter of ſea-pieces, was born in Jerſey, and certainly from his circumſtances, or the views of his family, had little reaſon to expect the fame he afterwards acquired, having received his firſt rudiments of drawing from a ſign and houſe-painter on London-bridge. But when nature gives real talents, they break forth in the homelieſt ſchool. The ſhallow waves that rolled under his window taught young Monamy what his maſter could not teach him, and fitted him to imitate the turbulence of the ocean. In Painter's-hall is a large piece by him, painted in 1726. He died at his houſe in Weſtminſter the beginning of 1749.

JAMES VAN HUYSUM,

brother of John, that exquiſite painter of fruit and flowers, came over in 1721, and would have been thought a great maſter in that way, if his brother had never appeared. Old Baptiſt had more freedom than John Huyſum, but no man ever yet approached to the finiſhing and roundneſs of the latter. James lived a year or two with ſir Robert Walpole at Chelſea, and copied many pieces of Michael Angelo Caravaggio, Claud Lorrain, Gaſpar, and other maſters, which are now over the doors and chimneys in the attic ſtory at

Houghton; but his drunken diſſolute conduct occaſioned his being diſmiſſed.

JAMES MAUBERT

diſtinguiſhed himſelf by copying all the portraits he could meet with of Engliſh poets, ſome of which he painted in ſmall ovals. Dryden, Wycherley, Congreve, Pope, and ſome others, he painted from the life. He died at the end of 1746. Vertue ſays he mightily adorned his pictures with flowers, honey-ſuckles, &c.

—— PESNE,

a Pariſian, who had ſtudied at Rome, and been painter to the king of Pruſſia, great-grandfather of the preſent king. He came hither in 1724, and drew ſome of the royal family, but in the gaudy ſtyle of his own country, which did not at that time ſucceed here.

JOHN STEVENS,

a landſcape-painter, who chiefly imitated Vandieſt, painted ſmall pictures, but was moſtly employed for pieces over doors and chimneys. He died in 1722.

JOHN SMIBERT,

of Edinburgh, was born about 1684, and ſerved his time with a common houſe-painter; but eager to handle a pencil in a more elevated ſtyle, he came to London, where however for ſubſiſtence he was forced to content himſelf at firſt with working for coach-painters. It was a little riſe to be employed in copying for dealers, and from thence he obtained admittance into the academy. His efforts and ardour at laſt carried him to Italy, where he ſpent three years in copying portraits of Raphael, Titian, Vandyck, and Rubens, and improved enough to meet with much buſineſs at his return. When his induſtry and abilities had thus ſurmounted the aſperities of his fortune, he was tempted againſt the perſuaſion of his friends to embark in the uncertain but amuſing ſcheme of the famous dean Berkeley, afterwards biſhop of Cloyne, whoſe benevolent heart was then warmly ſet on the erection of an univerſal college of ſcience and arts in Bermudas, for the inſtruction of heathen children in chriſtian duties and civil knowledge. Smibert, a ſilent and modeſt man, who abhorred the fineſſe of ſome of his profeſſion, was enchanted with a plan that

P. 423.

Hiſsings pinxit. T. Chambars Sculp.

PETER TILLEMANS.

he thought promiſed him tranquillity and honeſt ſubſiſtence in a healthful elyſian climate *, and in ſpite of remonſtrances engaged with the dean, whoſe zeal had ranged the favour of the court on his ſide. The king's death diſpelled the viſion. Smibert however, who had ſet ſail, found it convenient or had reſolution enough to proceed; but ſettled at Boſton in New England, where he ſucceeded to his wiſh, and married a woman with a conſiderable fortune, whom he left a widow with two children in March 1751. A panegyric on him, written there, was printed here in The Courant, 1730. Vertue, in whoſe notes I find theſe particulars, mentions another painter of the ſame country, one Alexander Neſbitt of Leith, born in 1682, but without recording any circumſtances relative to him.

—— TREVETT

was a painter of architecture, and maſter of the company of painter-ſtainers, to whoſe hall he preſented one of his works. He painted ſeveral views both of the inſide and outſide of St. Paul's, intending to have them engraved, for which purpoſe Vertue worked on them ſome time; but the deſign was never completed. He began too a large view of London, on ſeveral ſheets, from the ſteeple of St. Mary Overy, but died in 1723.

HENRY TRENCH

was a cotemporary of Kent, and gained a prize in the academy of St. Luke at Rome at the ſame time. Trench was born in Ireland, but ſtudied many years in Italy, and for ſome time under Gioſeppe Chiari. Returning to England, he profeſſed painting hiſtory, but, not finding encouragement, went back to Italy and ſtudied two years more. He came over for the laſt time in 1725, but died the next year, and was buried at Paddington.

PETER TILLEMANS

not only diſtinguiſhed himſelf above moſt of his competitors, but, which is far

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* One may conceive too how a man ſo devoted to his art muſt have been animated, when the dean's enthuſiaſm and eloquence painted to his imagination a new theatre of proſpects, rich, warm, and glowing with ſcenery, which no pencil had yet made cheap and common by a ſameneſs of thinking and imagination. As our diſputes and politics have travelled to America, is it not probable that poetry and painting too will revive amidſt thoſe extenſive tracts as they increaſe in opulence and empire, and where the ſtores of nature are ſo various, ſo magnificent, and ſo new?

more to his honour, has left works that ſuſtain themſelves even in capital collections*. He was born at Antwerp †, and made himſelf a painter, though he ſtudied under very indifferent maſters. In 1708 he was brought to England, with his brother-in-law Caſteels, by one Turner, a dealer in pictures; and employed by him in copying Bourgognon and other maſters, in which he ſucceeded admirably, particularly Teniers, of whom he preſerved all the freedom and ſpirit. He generally painted landſcapes with ſmall figures, ſea-ports, and views; but when he came to be known, he was patronized by ſeveral men of quality, and drew views of their ſeats, huntings, races, and horſes in perfection. In this way he was much employed both in the weſt and north of England, and in Wales, and drew many proſpects for the intended Hiſtory of Nottinghamſhire by Mr. Bridges. He had the honour of inſtructing the late lord Byron, who did great credit to his maſter, as may be ſeen by ſeveral of his lordſhip's drawings at his beautiful and venerable ſeat at Newſtede-abbey in Nottinghamſhire, and where Tillemans himſelf muſt have improved amidſt ſo many fine pictures of animals and huntings ‡. There are two long prints of horſes and hunting deſigned and etched by him, and dedicated to his patrons, the duke of Devonſhire and lord Byron. With Joſeph Goupy he was prevailed upon to paint a ſet of ſcenes for the opera, which were much admired. After labouring many years under an aſthma, for which he chiefly reſided at Richmond, he died at Norton § in Suffolk December 5, 1734, at about the fiftieth year of his age.

JOHN VANDREBANK,

a painter much in faſhion in the reigns of the two laſt kings, is ſaid by Vertue to be an Engliſhman (though by his name at leaſt of foreign extraction), and to have attained his ſkill without any aſſiſtance from ſtudy abroad. Had he not been careleſs and extravagant, ſays my author, he might have made a greater figure than almoſt any painter this nation had produced; ſo bold and free was his pencil and ſo maſterly his drawing. He died of a conſumption when he was not above forty-five, in Hollis-ſtreet Cavendiſh-ſquare, December 23, ber 23, 1739. John Vandrebank gave the deſigns of a ſet of plates for Don Quixote. He had a brother of the ſame profeſſion; and a couſin, called

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* His view of Chatſworth hangs among ſeveral fine pictures at Devonſhire-houſe, and is not diſgraced by them.

† His father was a diamond-cutter.

‡ Theſe have ſince been ſold by auction. There is a very ſcarce print of John Weſt, firſt earl of Delawarre, from a drawing by that lord Byron.

§ In the houſe of Dr. Macro, by whom he had been long employed. He was buried in the church of Stow-Langtoft. Brit. Topogr. vol. ii. p. 38.

SAMUEL BARKER,

whom he inſtructed in the art; but who having a talent for painting fruit and flowers, imitated Baptiſt, and would probably have made a good maſter, but died young in 1727.

PETER VANBLEECK

came into England in 1723, and was reckoned a good painter of portraits. There is a fine mezzotinto, done in the following reign, from a picture which he painted of thoſe excellent comedians, Johnſon and Griffin, in the characters of Ananias and Tribulation, in the Alchymiſt. I have mentioned Johnſon in this work before, as the moſt natural actor I ever ſaw. Griffin's eye and tone were a little too comic, and betrayed his inward mirth, though his muſcles were ſtrictly ſteady. Mr. Weſton is not inferior to Johnſon in the firmneſs of his countenance, though leſs univerſal, as Johnſon was equally great in ſome tragic characters. In biſhop Gardiner he ſupported the inſolent dignity of a perſecutor; and, completely a prieſt, ſhifted it in an inſtant to the fawning inſincerity of a ſlave, as ſoon as Henry frowned. This was indeed hiſtory, when Shakeſpeare wrote it, and Johnſon repreſented it. When we read it in fictitious harangues and wordy declamation, it is a tale told by a pedant to a ſchool-boy. Vanbleeck died July 20, 1764.

H. VANDERMIJN,

another Dutch painter, came over recommended by lord Cadogan the general, and in his manner carried to exceſs the laborious minuteneſs of his countrymen; faithfully imitating the details of lace, embroidery, fringes, and even the threads of ſtockings. Yet even this accuracy in artificial trifles, which is often praiſed by the people as *natural*, nor the protection of the court, could eſtabliſh his reputation as a good maſter; though perhaps the time he waſted on his works, in which at leaſt he was the reverſe of his ſlatternly cotemporaries, prevented his enriching himſelf as they did. In hiſtory he is ſaid to have had greater merit. He was more fortunate in receiving 500*l.* for repairing the paintings at Burleigh. The prince of Orange ſat to him, and he ſucceeded ſo well in the likeneſs, that the late prince of Wales not only ſent for him to draw his picture, but prevailed on his ſiſter the princeſs of Orange to draw Vandermijn's; for her royal highneſs, as well as princeſs Caroline, both honoured the art by their performances in crayons. This ſingular diſtinction was not the only one Vandermijn received: George the firſt, and the late king and queen, then prince and princeſs, anſwered for his ſon, a hopeful lad, who was loſt at the age of ſixteen, by the breaking of the ice as he was ſkating at Marybone, at the end of the great froſt in 1740. Vandermijn had a ſiſter called Agatha, who came over with him, and painted fruit, flowers, and dead fowls. I do not find in what year he died.

ENOCH ZEEMAN.

Vertue has preſerved few anecdotes of this painter, whom I remember in much buſineſs. His father and three brothers followed the ſame profeſſion; one of them in water-colours; but Enoch was moſt in faſhion. At nineteen he painted his own portrait in the finical manner of Denner, and executed the heads of an old man and woman in the ſame ſtyle afterwards. He died ſuddenly in 1744, leaving a ſon called Paul, who followed the ſame profeſſion. Iſaac Zeeman, brother of Enoch, died April 4, 1751, leaving alſo a ſon who was a painter.

WATTEAU.

England has very ſlender pretenſions to this original and engaging painter; he having come hither only to conſult Dr. Meade, for whom he painted two pictures, that were ſold in the doctor's collection. The genius of Watteau reſembled that of his countryman D'Urfé. The one drew and the other wrote of imaginary nymphs and ſwains, and deſcribed a kind of impoſſible paſtoral, a rural life led by thoſe oppoſites of rural ſimplicity, people of faſhion and rank. Watteau's ſhepherdeſſes, nay, his very ſheep, are coquet: yet he avoided the glare and clinquant of his countrymen; and though he fell ſhort of the dignified grace of the Italians, there is an eaſy air in his figures, and that more familiar ſpecies of the graceful which we call genteel. His nymphs are as much below the forbidding majeſty of goddeſſes, as they are above the hoyden awkwardneſs of country-girls. In his halts and marches of armies, the careleſs ſlouch of his ſoldiers ſtill retains the air of a nation that aſpires to be agreeable as well as victorious.

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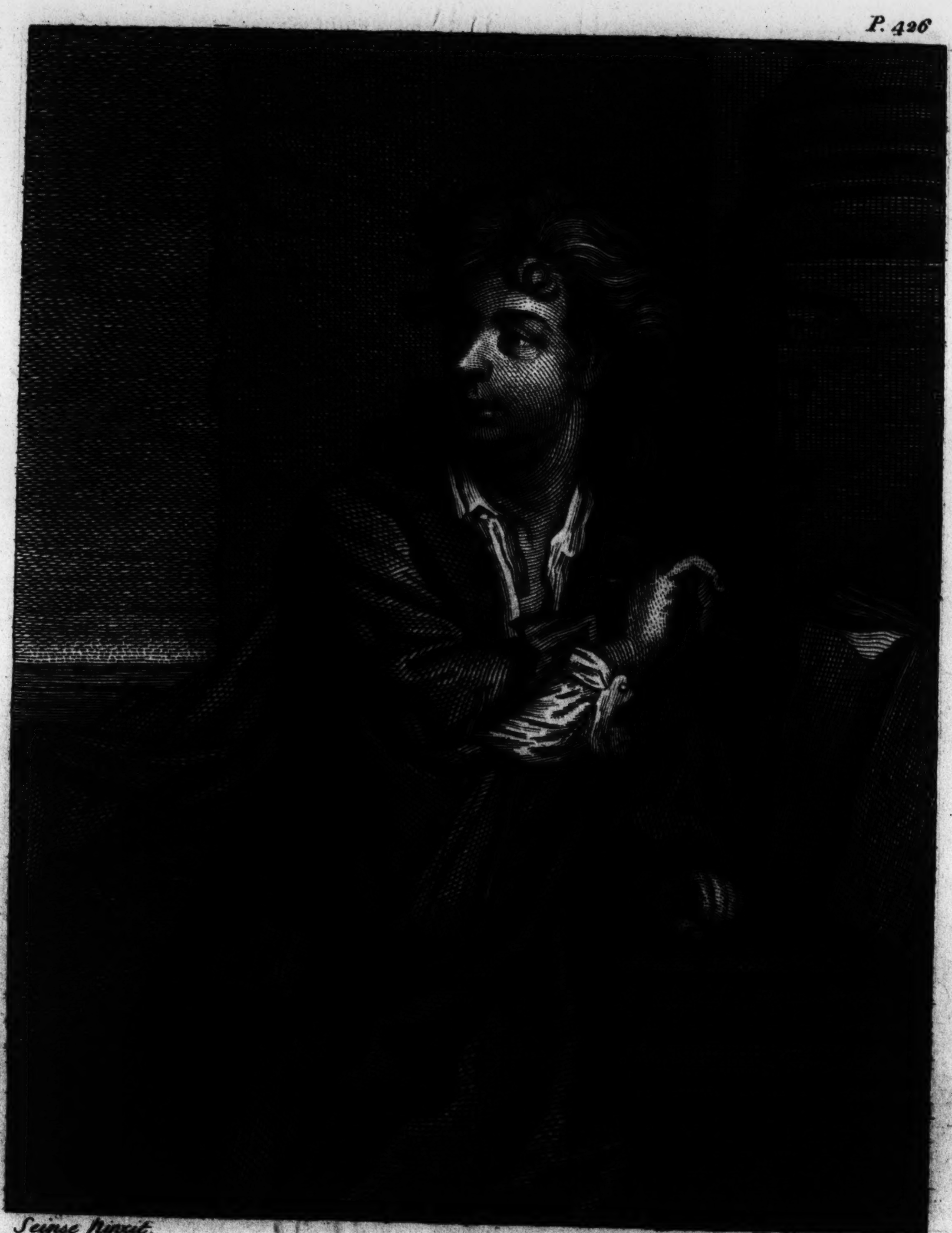
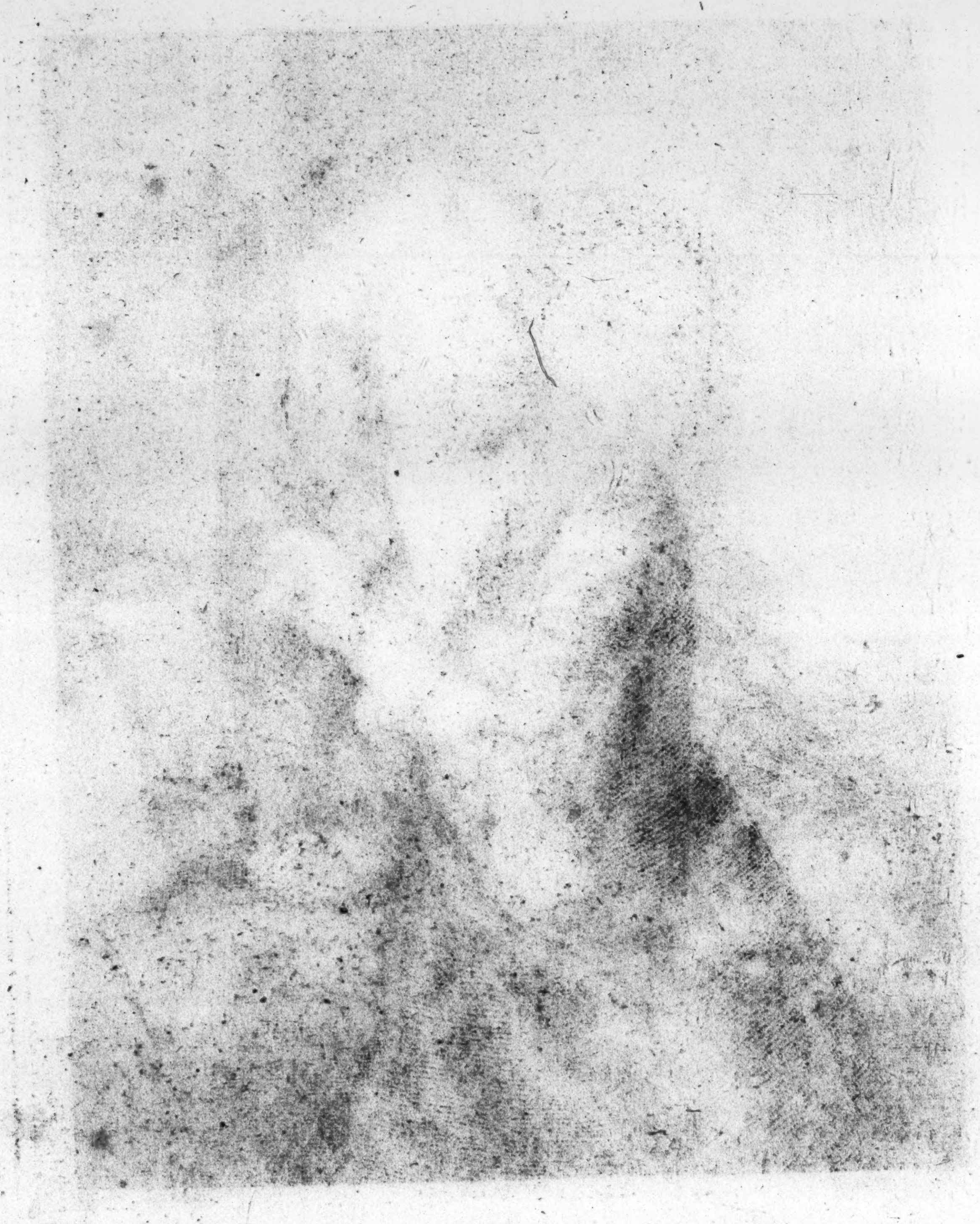


Seipse pinxit. T. Chambars Sculp

ENOCH SEEMAN.



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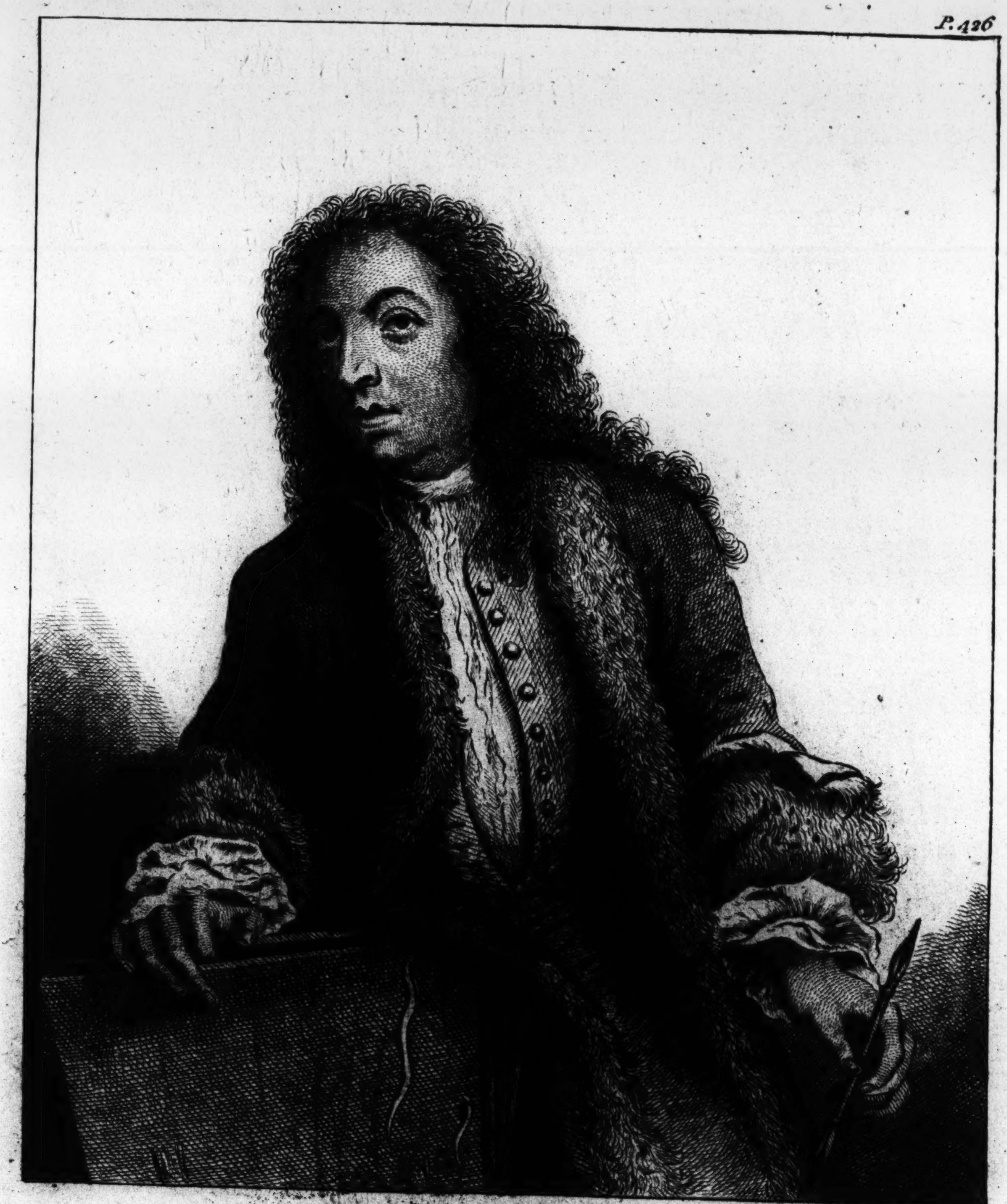

W. Hibbart Sculp.

WATTEAU

But there is one fault of Watteau, for which, till lately, I could never account. His trees appear as unnatural to our eyes, as his figures muſt do to a real peaſant who had never ſtirred beyond his village. In my late journeys to Paris the cauſe of this grievous abſurdity was apparent to me, though nothing can excuſe it. Watteau's trees are copied from thoſe of the Tuilleries and villas near Paris; a ſtrange ſcene to ſtudy nature in! There I ſaw the originals of thoſe tufts of plumes and fans, and trimmed-up groves, that nod to one another like the ſcenes of an opera. Fantaſtic people! who range and faſhion their trees, and teach them to hold up their heads, as a dancing-maſter would, if he expected Orpheus ſhould return to play a minuet to them.

ROBERT WOODCOCK,

of a gentleman's family, became a painter by genius and inclination. He had a place under the government, which he quitted to devote himſelf to his art, which he practiſed ſolely on ſea-pieces. He drew in that way from his childhood, and ſtudied the technical part of ſhips with ſo much attention, that he could cut out a ſhip with all the maſts and rigging to the utmoſt exactneſs. In 1723 he began to practiſe in oil, and in two years copied above forty pictures of Vandevelde. With ſo good a foundation he openly profeſſed the art, and his improvements were ſo rapid that the duke of Chandos gave him thirty guineas for one of his pieces. Nor was his talent for muſic leſs remarkable. He both played on the hautboy and compoſed, and ſome of his compoſitions in ſeveral parts were publiſhed. But theſe promiſing abilities were cut off ere they had reached their maturity, by that enemy of the ingenious and ſedentary, the gout. He died April 10, 1728, in the thirty-ſeventh year of his age, and was buried at Chelſea.

ISAAC WHOOD

painted portraits in oil, and in black-lead on vellum, chiefly profiles. He was patroniſed by Wriotheſley duke of Bedford, and has left ſeveral of his works at Woburn-abbey. He died in Bloomſbury-ſquare, February 24, 1752, aged ſixty-three. He was remarkable for his humour, and happy application of paſſages in Hudibras.

—— VOGELSANG,

of what country I know not, was a landſcape-painter, who went to Ireland, C

where he had good buſineſs; but leaving it to go to Scotland, was not equally ſucceſsful, and returned to London. Theſe are all the traces I find of him in Vertue's notes.

—— ZURICH,

of Dreſden, was ſon of a jeweller, who bred him to his own buſineſs; but giving him ſome inſtructions in drawing too, the young man preferred the latter, and applied himſelf to miniature and enamelling. He ſtudied in the academy of Berlin, and came to England about 1715, where he met with encouragement, though now forgotten, and obſcured by his countryman that ſecond Petitot, Zincke, whom I ſhall mention in the next reign. Zurich died about Chriſtmas 1735, in the fiftieth year of his age, and was buried near the Lutheran church in the Savoy, leaving a ſon about twelve years old. Frederic Peterſon was an enameller about the ſame time, and died in 1729.

CHRISTIAN RICHTER,

ſon of a ſilverſmith at Stockholm, came over in 1702, and practiſed in oil, chiefly ſtudying the works of Dahl; from which he learned a ſtrong manner of colouring, and which he tranſplanted into his miniatures, for which he is beſt known. In the latter part of his life he applied to enamelling, but died, before he had made great proficience in that branch, in November 1732, at about the age of fifty. He had ſeveral brothers, artiſts; one a medalliſt at Vienna, and another at Venice, a painter of views. Richter was member of a club with Dahl and ſeveral gentlemen, whoſe heads his brother modelled by the life, and from thence made medals in ſilver. I mention this, as it may explain to collectors the origin of thoſe medals when they are met with. Sir William Rich, Grey Neville, and others, were of the club, and I think ſome foreign gentlemen.

JACQUES ANTOINE ARLAUD

was born at Geneva, May 18, 1668, and was deſigned for the church, but poverty obliged him to turn painter. At the age of twenty he quitted Geneva, worked at Dijon, and from thence repaired to Paris, where, ſucceeding in miniature, he was approved of by the academy and countenanced by the king. The regent admired him ſtill more—I am almoſt afraid to repeat what follows, ſo much exaggeration ſeems to have been mixed with the account. Having

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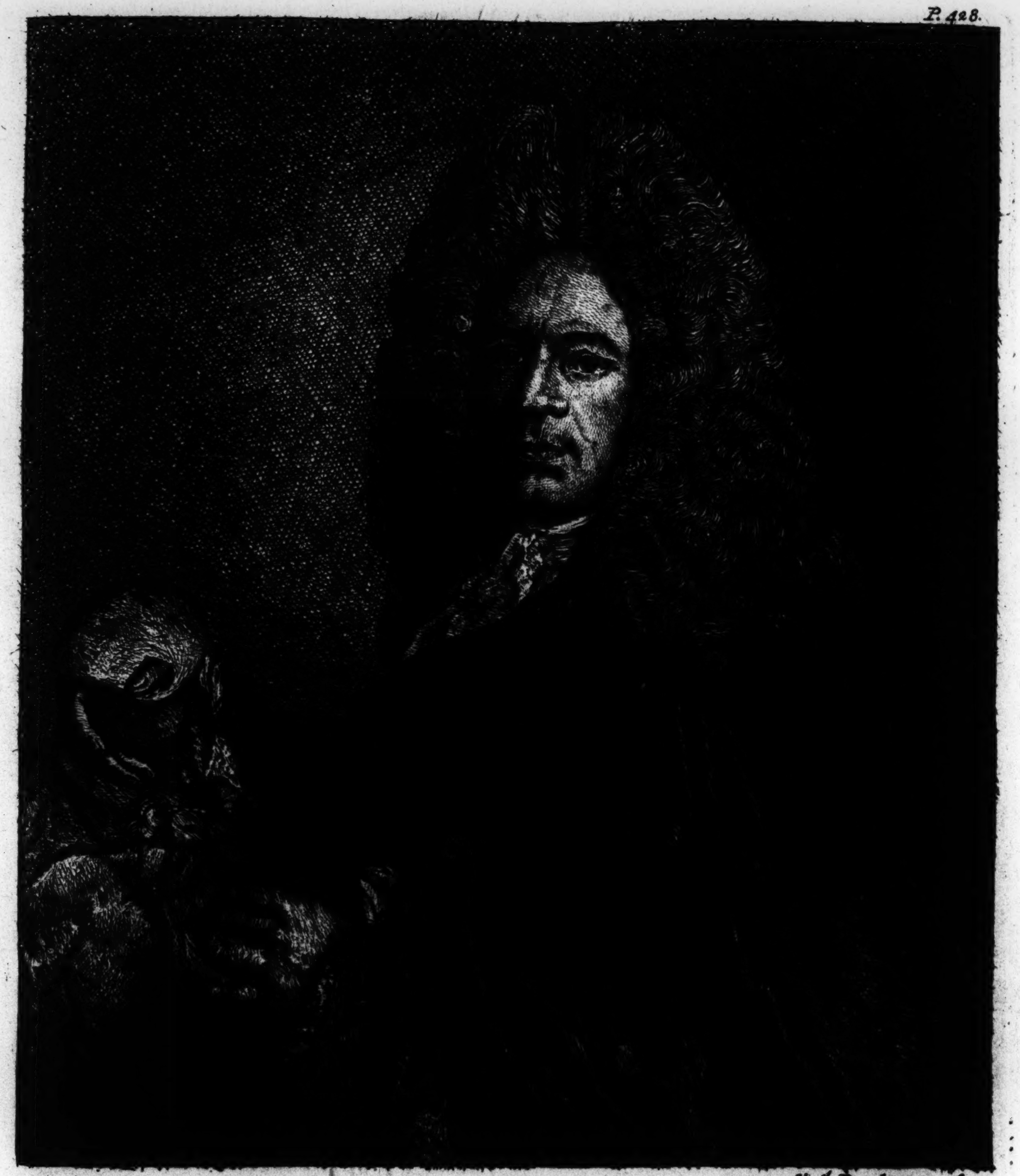

Chas. Brotherton f.

JAMES ANTHONY ARLAUD

copied a Leda, my author ſays from a bas-relief of Angelo, I rather ſuppoſe it was the famous Leda of Coreggio deſtroyed by the bigotry of the regent's ſon, all Paris was ſtruck with the performance. The duc de la Force gave twelve thouſand livres for it; but the duke being a ſufferer by the Miſſiſſippi [probably before the picture was paid for] reſtored it to Arlaud, with 4000 livres for the time he had enjoyed it. In 1721 Arlaud brought this chef-d'œuvre to London, but would not ſell it—but ſold a copy of it, ſays the ſame author, for ſix hundred pounds ſterling. This fact is quite incredible. The painter was at leaſt ſo much admired, that he received many preſents of medals, which are ſtill in the library of Geneva. But poor Leda was again condemned to be the victim of devotion: in 1738 Arlaud himſelf deſtroyed her in a fit of piety, yet ſtill with ſo much parental fondneſs, that he cut her to pieces anatomically. This happened at Geneva. Monſ. dé Champeau, then reſident there from France, obtained the head and one foot of the diſſected; a lady got an arm. The comte de Lautrec, then at Geneva, and not quite ſo ſcrupulous, rated Arlaud for demoliſhing ſo fine a work. The painter died May 25, 1743. Theſe particularities are extracted from the poems of monſ. de Bar, printed at Amſterdam, in three volumes, 1750. In the third volume is an ode on the Leda in queſtion. Vertue ſpeaks incidentally of the noiſe this picture made in London, but ſays nothing of the extravagant price of the copy. The ducheſs of Montagu has a head of her father when young, and another of her grandfather the great duke of Marlborough, both in water-colours by Arlaud. The celebrated count Hamilton wrote a little poem to him on his portrait of the pretender's ſiſter. *See his works, vol. iv. p. 279.*

MRS. HOADLEY,

whoſe maiden name was Sarah Curtis, was diſciple of Mrs. Beal, and a paintreſs of portraits by profeſſion, when ſhe was ſo happy as to become the wife of that great and good man, Dr. Hoadley, afterwards biſhop of Wincheſter. From that time ſhe only practiſed the art for her amuſement; though, if we may judge of her talents by the print from her portrait of Whiſton, the art loſt as much as ſhe gained; but oſtentation was below the ſimplicity of character that ennobled that excellent family. She died in 1743. In the library at Chatſworth, in a collection of poems is one addreſſed by a lady to Mrs. Sarah Hoadley on her excellent painting.

CHAP. XVIII.

Architects and other Artiſts in the Reign of GEORGE I.

THE ſtages of no art have been more diſtinctly marked than thoſe of architecture in Britain. It is not probable that our maſters the Romans ever taught us more than the conſtruction of arches. Thoſe, impoſed on cluſters of diſproportioned pillars, compoſed the whole grammar of our Saxon anceſtors. Churches and caſtles were the only buildings, I ſhould ſuppoſe, they erected of ſtone. As no taſte was beſtowed on the former, no beauty was ſought in the latter. Maſſes to reſiſt, and uncouth towers for keeping watch, were all the conveniencies they demanded. As even luxury was not ſecure but in a church, ſucceeding refinements were ſolely laid out on religious fabrics, till by degrees was perfected the bold ſcenery of Gothic architecture, with all its airy embroidery and penſile vaults. Holbein, as I have ſhown, checked that falſe yet venerable ſtyle, and firſt attempted to ſober it to claſſic meaſures; but not having gone far enough, his imitators, without his taſte, compounded a mungrel ſpecies, that had no boldneſs, no lightneſs, and no ſyſtem. This laſted till Inigo Jones, like his countryman and cotemporary Milton, diſcloſed the beauties of ancient Greece, and eſtabliſhed ſimplicity, harmony, and proportion. That ſchool however was too chaſte to flouriſh long. Sir Chriſtopher Wren lived to ſee it almoſt expire before him; and after a mixture of French and Dutch uglineſs had expelled truth, without erecting any certain ſtyle in its ſtead, Vanbrugh with his ponderous and unmeaning maſſes overwhelmed architecture in mere maſonry. Will poſterity believe that ſuch piles were erected in the very period when St. Paul's was finiſhing?

Vanbrugh's immediate ſucceſſors had no taſte, yet ſome of them did not forget that there was ſuch a ſcience as regular architecture. Still there was a Mr. Archer, the groom-porter, who built Hethrop*, and a temple at Wreſt;

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* St. Philip's church at Birmingham, Cliefden-houſe, and a houſe at Roehampton (which as a ſpecimen of his wretched taſte may be ſeen in the Vitruvius Britannicus) were other works of the ſame perſon; but the chef-d'œuvre of his abſurdity was the church of St. John, with four belfries, in Weſtminſter.

and one Wakefield, who gave the deſign of Helmſley; each of whom ſeemed to think that Vanbrugh had delivered the art from ſhackles; and that they might build whatever ſeemed good in their own eyes. Yet before I mention the ſtruggles made by the art to reſume its juſt empire, there was a diſciple of ſir Chriſtopher Wren that ought not to be forgotten: his name was

NICHOLAS HAWKSMOOR.

At eighteen he became the ſcholar of Wren, under whom during his life, and on his own account after his maſter's death, he was concerned in erecting many public edifices. So early as Charles's reign he was ſuperviſor of the palace at Wincheſter; and under the ſame eminent architect aſſiſted in conducting the works at St. Paul's to their concluſion. He was deputy-ſurveyor at the building Chelſea-college, and clerk of the works at Greenwich; and was continued in the ſame poſt by king William, queen Anne, and George the firſt, at Kenſington, Whitehall, and St. James's; and under the latter prince was firſt ſurveyor of all the new churches and of Weſtminſter-abbey from the death of ſir Chriſtopher, and deſigned ſeveral of the temples that were erected in purſuance of the ſtatute of queen Anne for raiſing fifty new churches: their names are, St. Mary Woolnoth, in Lombard-ſtreet; Chriſt-church, Spitalfields; St. George, Middleſex; St. Anne, Limehouſe; and St. George, Bloomſbury; the ſteeple of which is a maſter-ſtroke of abſurdity, conſiſting of an obeliſk, crowned with the ſtatue of king George the Firſt, and hugged by the royal ſupporters. A lion, an unicorn, and a king on ſuch an eminence are very ſurpriſing:

> The things, we know, are neither rich nor rare,
> But wonder how the devil they got there.

He alſo rebuilt ſome part of All-Souls college *, Oxford, the two towers over the gate of which are copies of his own ſteeple of St. Anne, Limehouſe. At Blenheim and Caſtle-Howard he was aſſociated with Vanbrugh; at the latter of which he was employed in erecting the magnificent mauſoleum there when he died. He built ſeveral conſiderable houſes for various perſons, particularly Eaſton-Neſton in Northamptonſhire; reſtored a defect in the minſter of Beverley

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* Dr. Clarke, member for Oxford, and benefactor to that univerſity, built three ſides of the ſquare called Peckwater at Chriſt-church, and the church of All Saints in the high-ſtreet there.

verley by a machine of his own invention*; repaired in a judicious manner the weſt end of Weſtminſter-abbey; and gave a deſign for the Ratcliffe library at Oxford. His knowledge in every ſcience connected with his art is much commended, and his character remains unblemiſhed. He died March 25, 1736, aged near ſeventy. The above particulars are taken from an account of him given in the public papers, and ſuppoſed by Vertue to be drawn up by his ſon-in-law Mr. Blackerby. Many of the encomiums I omit, becauſe this is intended as an impartial regiſter of, not as a panegyric on, our artiſts. When I have erred on either ſide, in commending or blaming, I offer but my own judgment, which is authority to nobody elſe, and ought to be canvaſſed or ſet right by abler deciſions. Hawkſmoor deviated a little from the leſſons and practice of his maſter, and certainly did not improve on them; but the moſt diſtinguiſhed architect was

JAMES GIBBS,

who, without deviating from eſtabliſhed rules, proved, what has been ſeen in other arts, that mere mechanic knowledge may avoid faults, without furniſhing beauties; that grace does not depend on rules; and that taſte is not to be learnt. Virgil and Statius uſed the ſame number of feet in their verſes; and Gibbs knew the proportions of the five orders as well as Inigo; yet the Banqueting-houſe is a ſtandard, and no man talks of one edifice of Gibbs. In all is wanting that harmonious ſimplicity that ſpeaks a genius—and that is often not remarked till it has been approved of by one. It is that grace and that truth, ſo much meditated, and delivered at once with ſuch correctneſs and eaſe in the works of the ancients, which good ſenſe admires and conſecrates, becauſe it correſponds with nature. Their ſmall temples and ſtatues, like their writings, charm every age by their ſymmetry and graces, and the juſt meaſure of what is neceſſary; while pyramids and the ruins of Perſepolis only make the vulgar ſtare at their gigantic and clumſy grandeur. Gibbs, like Vanbrugh, had no averſion to ponderoſity, but, not being endued with much invention, was only regularly heavy. His praiſe was fidelity to rules; his failing, want of grace.

He was born at Aberdeen in 1683, and ſtudied his art in Italy. About the year 1720 he became the architect moſt in vogue, and the next year gave the

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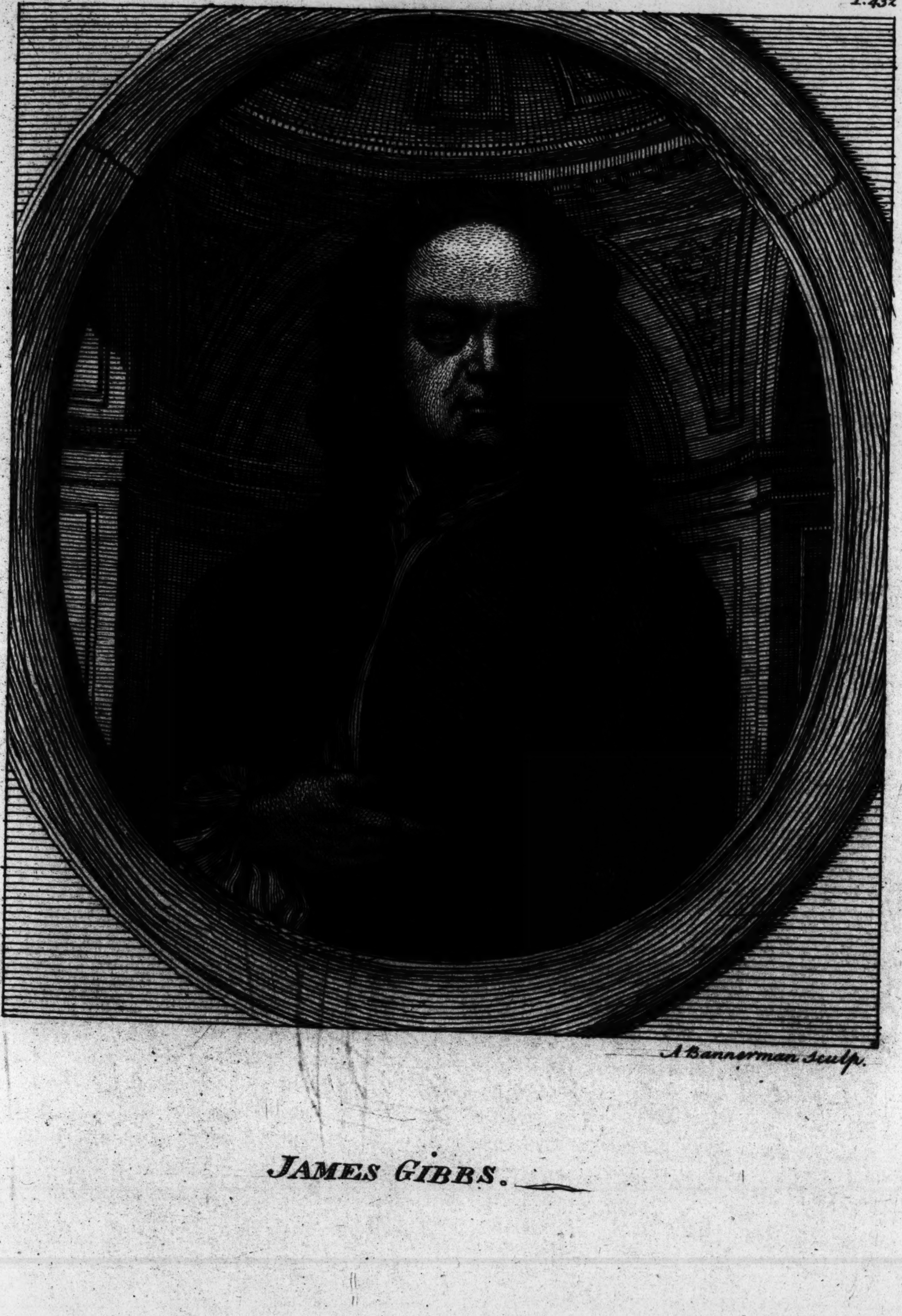
* Of that machine, by which he ſcrewed up the fabric with extraordinary art, there was a print publiſhed.



A Bannerman sculp.

JAMES GIBBS.

deſign of St. Martin's church, which was finiſhed in five years, and coſt thirty-two thouſand pounds. His likewiſe was St. Mary's in the Strand, one of the fifty new churches; a monument of the piety more than of the taſte of the nation. The new church at Derby was another of his works; ſo was the new building at King's-college, Cambridge, and the Senate-houſe there; the latter of which was not ſo bad as to juſtify erecting the middle building in a ſtyle very diſſonant. The Ratcliffe library[*] is more exceptionable, and ſeems to have ſunk into the ground; or, as Sarah ducheſs of Marlborough ſaid of another building, it looks as if it was making a curtſy[†]. Gibbs, though he knew little of Gothic architecture, was more fortunate in the quadrangle of All Souls [‡], which has blundered into a pictureſque ſcenery not void of grandeur, eſpecially if ſeen through the gate that leads from the ſchools. The aſſemblage of buildings in that quarter, though no ſingle one is beautiful, always ſtruck me with ſingular pleaſure, as it conveys ſuch a viſion of large edifices, unbroken by private houſes, as the mind is apt to entertain of renowned cities that exiſt no longer *.

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[*] At the opening the library, Gibbs was complimented by the univerſity with the degree of maſter of arts.

[†] Of her own houſe at Wimbledon, built for her by Henry earl of Pembroke, mentioned hereafter; but it was her own fault. She inſiſted on the offices not being under ground, and yet ſhe would not mount a flight of ſteps. The earl ingeniouſly avoided ſuch a contradiction by ſinking the ground round the lower ſtory.

[‡] In the late publication of A. Wood's Hiſtory and antiquities of the colleges and halls in Oxford, I am juſtly corrected for attributing the new buildings at All Souls to Gibbs, though in another place I had rightly aſcribed them to Hawkſmoor. It is very true. I confeſs my miſtake and ſtrange negligence; for I made thoſe contradictory aſſertions within very few pages of each other. I am told too that there was no blunder in the ſtyle of the building, which was intentional; the library being built in conformity to the chapel, and it being the intention of the architect of the new buildings to build them in the ſame ſtyle, viz. in the Gothic. It was undoubtedly judicious to make the library conſonant to the chapel, and the new buildings to both, which the editor ſays are Gothic. If the new buildings are juſt copies of Gothic, it is I who have blundered, not the architect—but I confeſs I thought the architect had imitated his models ſo ill, and yet had contrived to ſtrike out ſo handſome a piece of ſcenery, that what I meant to expreſs, was, that he had happily blundered into ſomething, which, though it miſſed the graceful and impoſing dignity of Gothic architecture, has yet ſome reſemblance to it in the effect of the whole. When Hawkſmoor lived, Gothic architecture had been little ſtudied, nor were its conſtituent beauties at all underſtood: and whatever the intention of the architect or of his directors was, I believe they blundered, if they thought that the new buildings at All Souls are in the true Gothic ſtyle. I was in the wrong to impute that error to Gibbs; but I doubt Hawkſmoor will not remain juſtified, if, as it is ſaid, he intended to make the new buildings Gothic, which I preſume they are far from being correctly, as they might rather be taken for a mixture of Vanbrugh's and Batty Langley's clumſy miſconceptions. Should the univerſity be diſpoſed to add decorations in the genuine ſtyle of the colleges, they poſſeſs an architect who is capable of *thinking* in the ſpirit of the founders. Mr. Wyat, at Mr. Barrett's at Lee near Canterbury, has, with a diſciple's fidelity to the models of his maſters, ſuperadded the invention of a genius. The little library has all the air of an abbot's ſtudy, except that it diſcovers more taſte.

In 1728 Gibbs publiſhed a large folio of his own deſigns, which I think will confirm the character I have given of his works. His arched windows, his ruſtic-laced windows, his barbarous buildings for gardens, his cumbrous chimney-pieces, and vaſes without grace, are ſtriking proofs of his want of taſte. He got 1500*l.* by this publication, and ſold the plates afterwards for 400*l.* more. His reputation was however eſtabliſhed; and the following compliment, preſerved by Vertue, on his monument of Prior in Weſtminſter-abbey, ſhows that he did not want fond admirers:

While Gibbs diſplays his elegant deſign,
And Ryſbrack's art does in the ſculpture ſhine,
With due compoſure and proportion juſt
Adding new luſtre to the finiſh'd buſt,
Each artiſt here perpetuates his name,
And ſhares with Prior an immortal fame. T. W.

There are three prints of Gibbs; one from a picture of Huyſſing, and another from one of Schryder, a Swiſs, who was afterwards painter to the king of Sweden, and the third from Hogarth. Gibbs was afflicted with the gravel and ſtone, and went to Spa in 1749, but did not die till Auguſt 5, 1754. He bequeathed an hundred pounds to St. Bartholomew's hoſpital, of which he was architect and governor, the ſame to the Foundling hoſpital, and his

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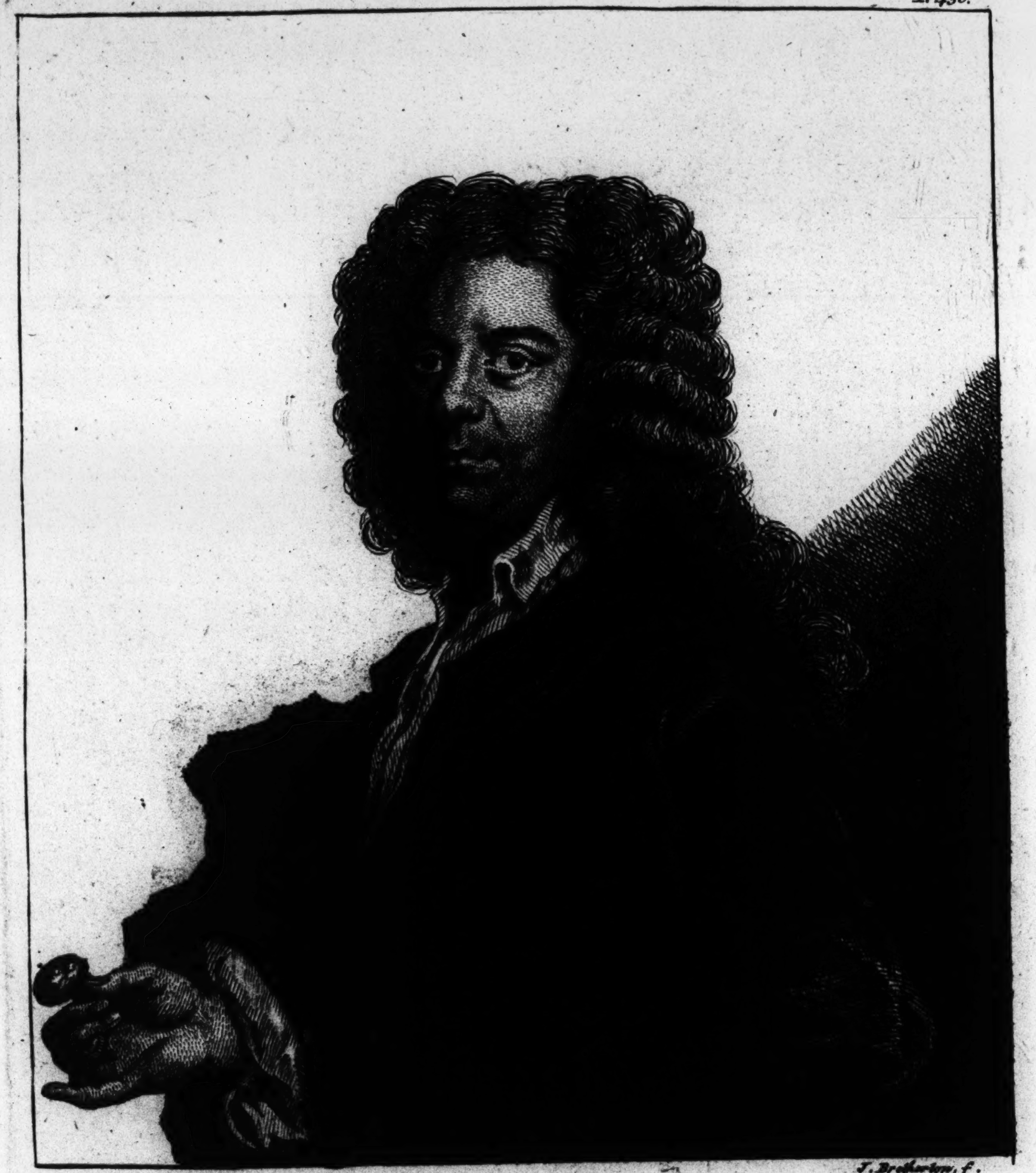
* It is the ſame kind of viſionary enchantment that ſtrikes in the gardens at Stowe. Though ſome of the buildings, particularly thoſe of Vanbrugh and Gibbs, are far from beautiful, yet the rich landſcapes occaſioned by the multiplicity of temples and obeliſks, and the various pictures that preſent themſelves as we ſhift our ſituation, occaſion ſurpriſe and pleaſure, ſometimes recalling Albano's landſcapes to our mind, and oftener to our fancy the idolatrous and luxurious vales of Daphne and Tempe. It is juſt to add, that the improvements made by lord Temple have profited of the preſent ſtyle of architecture and gardening. The temple of Concord and Victory preſiding over ſo noble a valley, the great arch deſigned by Mr. T. Pitt, and the ſmaller in honour of princeſs Amelia, diſcloſing a wonderfully beautiful perſpective over the Elyſian fields to the Palladian bridge, and up to the caſtle on the hill, are monuments of taſte, and ſcenes, that I much queſtion if Tempe or Daphne exhibited.

P. 435.



J. Brotherton, f.

CHARLES CHRISTIAN REISEN.

library and prints to the Ratcliffe library at Oxford, beſides charities, and legacies to his relations and friends *.

COLIN CAMPBELL,

a countryman of Gibbs, had fewer faults, but not more imagination. He publiſhed three large folios under the title of Vitruvius Britannicus, containing many of his own deſigns, with plans of other architects; but he did not foreſee with how much more juſtice that title would be worn by ſucceeding volumes to be added to his works. One has already been given. The beſt of Campbell's deſigns are Wanſtead, the Rolls, and Mereworth in Kent; the latter avowedly copied from Palladio. Campbell was ſurveyor of the works at Greenwich hoſpital, and died in 1734.

JOHN JAMES,

of whom I find no mention in Vertue's notes, was, as I am informed, conſiderably employed in the works at Greenwich; where he ſettled. He built the church there, and the houſe for ſir Gregory Page at Blackheath, the idea of which was taken from Houghton. James likewiſe built the church of St. George Hanover-ſquare, the body of the church at Twickenham, and that of St. Luke, Middleſex, which has a fluted obeliſk for its ſteeple. He tranſlated from the French ſome books on gardening.

—— CARPENTIERE, OR CHARPENTIERE,

a ſtatuary, much employed by the duke of Chandos at Canons, was for ſome years principal aſſiſtant to Van Oſt, an artiſt of whom I have found no memorials, and afterwards ſet up for himſelf. Towards the end of his life he kept a manufacture of leaden ſtatues in Piccadilly, and died in 1737, aged above ſixty.

CHARLES CHRISTIAN REISEN,

the celebrated engraver of ſeals, was ſon of Chriſtian Reiſen of Drontheim in

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* There is a farther account of Gibbs in the European Magazine for September 1789.

Norway *, who had followed the ſame profeſſion, and who with one Stykes were the firſt artiſts of that kind who had diſtinguiſhed themſelves in England. The father died here, leaving a widow and a numerous family, the eldeſt of which was Charles Chriſtian; who though ſcarce twenty had made ſo rapid a progreſs under his father's inſtructions, that he became the ſupport of the family, and in a few years equalled any modern that had attempted the art of intaglia. He was born in the pariſh of St. Clement's Danes, and on account of his extraction was recommended to prince George; but, being little verſed in the language of his family, does not appear to have been particularly encouraged by his royal highneſs. The force of his genius however attracted the notice of ſuch a patron as genius deſerved, and always found at that time, Robert earl of Oxford, whoſe munificence and recommendation ſoon placed Chriſtian (by which name he is beſt known) on the baſis of fortune and fame. In the library and muſeum of that noble collector he found all the helps that a very deficient education had deprived him of: there he learned to ſee with Grecian and Roman eyes, and to produce heads after the antique worthy of his models; for, though greatly employed on cutting arms and creſts, and ſuch taſteleſs fantaſies, his excellence lay in imitating the heroes and empreſſes of antiquity. I do not find that he ever attempted cameo. The magic of thoſe works, in which by the help of glaſſes we diſcover all the beauties of ſtatuary and drawing, and even the ſcience of anatomy, has been reſtricted to an age that was ignorant of microſcopic glaſſes; a problem hitherto unreſolved to ſatisfaction. Chriſtian's fame ſpread beyond the confines of our iſland, and he received frequent commiſſions from Denmark, Germany, and France. Chriſtian, as his fortune and taſte improved, made a collection himſelf of medals, prints, drawings and books; and was choſen director of the academy under ſir Godfrey Kneller. On the trial of biſhop Atterbury, on a queſtion relating to the impreſſion of a ſeal, he was thought the beſt judge, and was examined accordingly. Vertue repreſents him as a man of a jovial and free, and even ſarcaſtic temper, and of much humour; an inſtance of which was, that being illiterate, but converſing with

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* The father, on his voyage to England, had been driven by a ſtorm to Scotland, and worked at Aberdeen for one Melvin, a goldſmith, for two years before he came to London, where he arrived on the ſecond day of the great fire in September 1666. Here he firſt began to engrave ſeals, having been only a goldſmith before. Afterwards he was confined in the Tower for four years, on ſuſpicion of engraving dies for coining, but was diſcharged without a trial.

men of various countries, he had compoſed a dialect ſo droll and diverting, that it grew into a kind of uſe among his acquaintance, and he threatened to publiſh a dictionary of it. His countenance harmonized with his humour, and Chriſtian's mazard was a conſtant joke; a circumſtance not worth mentioning, no more than the lines it occaſioned, but as they fell from the pen of that engaging writer, Mr. Prior. Sir James Thornhill having drawn an extempore profile of Chriſtian, the poet added this diſtich,

> This, drawn by candle-light and hazard,
> Was meant to ſhow Charles Chriſtian's mazard.

This great artiſt lived * chiefly in the neighbourhood of Covent-garden, ſo long the reſidence of moſt of our profeſſors in virtù. He died there of the gout, December 15, 1725, when he had not paſſed the forty-ſixth year of his age, and was buried in the church-yard on the north ſide next to the ſteps. He appointed his friend ſir James Thornhill one of his executors, and, dying a bachelor, left the bulk of his fortune to a maiden ſiſter who had conſtantly lived with him, and a portion to his brother John.

CHAP. XIX.

Painters in the Reign of King GEORGE II.

IT is with complacency I enter upon a more ſhining period in the hiſtory of arts, upon a new æra; for though painting made but feeble efforts towards advancement, yet it was in the reign of George the ſecond that architecture revived in antique purity; and that an art unknown to every age and climate not only ſtarted into being, but advanced with maſter-ſteps to vigorous perfection: I mean the art of gardening, or, as I ſhould chooſe to call it, *the art of creating landſcape* *. Ryſbrack and Roubiliac redeemed ſtatuary from reproach, and engraving began to demand better painters, whoſe works it might imitate. The king, it is true, had little propenſity to refined pleaſures; but queen Caroline was ever ready to reward merit, and wiſhed to have their reign illuſtrated by monuments of genius. She enſhrined Newton, Boyle, and Locke: ſhe employed Kent, and ſat to Zincke. Pope might have enjoyed her favour, and Swift had it at firſt; till, inſolent under the maſk of independence, and not content without domineering over her politics, ſhe abandoned him to his ill-humour, and to the vexation of that miſguided and diſappointed ambition that perverted and preyed on his excellent genius.

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* He had a houſe too at Putney; a view of which, under the ſatiric title of Bearſdenhall, was publiſhed about 1720. Vide Brit. Topogr. vol. ii. p. 280.

To have an exact view of ſo long a reign as that of George the ſecond, it muſt be remembered that many of the artiſts already recorded lived paſt the beginning of it, and were principal performers. Thus the ſtyle that had predominated both in painting and architecture in the two preceding reigns, ſtill exiſted during the firſt years of the late king, and may be conſidered as the remains of the ſchools of Dahl and ſir Godfrey Kneller, and of ſir Chriſtopher Wren. Richardſon and Jervas, Gibbs and Campbell, were ſtill at the head of their reſpective profeſſions. Each art improved before the old profeſſors left the ſtage. Vanloo introduced a better ſtyle of draperies, which by the help of Vanaken became common to and indeed the ſame in the works of almoſt all our painters; and Leoni, by publiſhing and imitating Palladio, diſencumbered architecture from ſome of the weight with which it had been overloaded. Kent, lord Burlington, and lord Pembroke, though the two firſt were no foes to heavy ornaments, reſtored every other grace to that impoſing ſcience, and left the art in poſſeſſion of all its rights—yet ſtill Mr. Adam and ſir William Chambers were wanting to give it perfect delicacy. The reign was not cloſed, when ſir Joſhua Reynolds ranſomed portrait-painting from inſipidity, and would have excelled the greateſt maſters in that branch, if his colouring were as laſting, as his taſte and imagination are inexhauſtible. But

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* I have not been able to pleaſe myſelf with a ſingle term that will expreſs ground laid out on principles of natural pictureſque beauty, in contradiſtinction to ſymmetrical gardens—but I am very clear that the deſigner of modern improvements in *Landſcape-gardens* (as I will call them for want of a happier appellation) ought by no means to be confounded with the domeſtic called a *Gardener;* eſpecially as a word preſents itſelf which will diſtinguiſh the different provinces of deſigning a garden, and of ſuperintending it when laid out. The latter will remain *the Gardener*, the projector I ſhould propoſe to denominate *a Gardeniſt*.

I mean not to ſpeak of living maſters, and muſt therefore omit ſome of the ornaments of that reign. Thoſe I ſhall firſt recapitulate were not the moſt meritorious.

HANS HUYSSING,

born at Stockholm, came over in 1700, and lived many years with Dahl, whoſe manner he imitated and retained. He drew the three eldeſt princeſſes, daughters of the king, in the robes they wore at the coronation.

CHARLES COLLINS

painted all ſorts of fowl and game. He drew a piece with a hare and birds and his own portrait in a hat. He died in 1744.

——— COOPER

imitated Michael Angelo di Caravaggio in painting fruit and flowers. He died towards the end of 1743.

BARTHOLOMEW DANDRIDGE,

ſon of a houſe-painter, had great buſineſs from his felicity in taking a likeneſs. He ſometimes painted ſmall converſations, but died in the vigour of his age.

——— DAMINI,

an Italian painter of hiſtory, was ſcholar of Pelegrini. He returned to his own country in 1730, in company with Mr. Huſſey, whoſe genius for drawing was thought equal to very great maſters.

JEREMIAH DAVISON

was born in England, of Scots parents. He chiefly ſtudied ſir Peter Lely, and, with the aſſiſtance of Vanaken, excelled in painting ſatins. Having got acquainted with the duke of Athol at a lodge of free-maſons, he painted his grace's picture and preſented it to the ſociety. The duke ſat to him again with his ducheſs, and patronized and carried him into Scotland; where, as well as in London, he had great buſineſs. He died the latter end of 1745, aged about fifty.

JOHN ELLIS,

born in 1701, was at fifteen placed with ſir James Thornhill, and afterwards was a ſhort time with Schmutz: but he chiefly imitated Vandrebank, to whoſe houſe and buſineſs he ſucceeded; and by the favour of the duke of Montagu, great maſter of the wardrobe, purchaſed Vandrebank's place of tapeſtry-weaver to the crown, as by the intereſt of ſir Robert Walpole, for whom he bought pictures, he was appointed maſter-keeper of the lions in the Tower. In theſe eaſy circumſtances he was not very aſſiduous in his profeſſion.

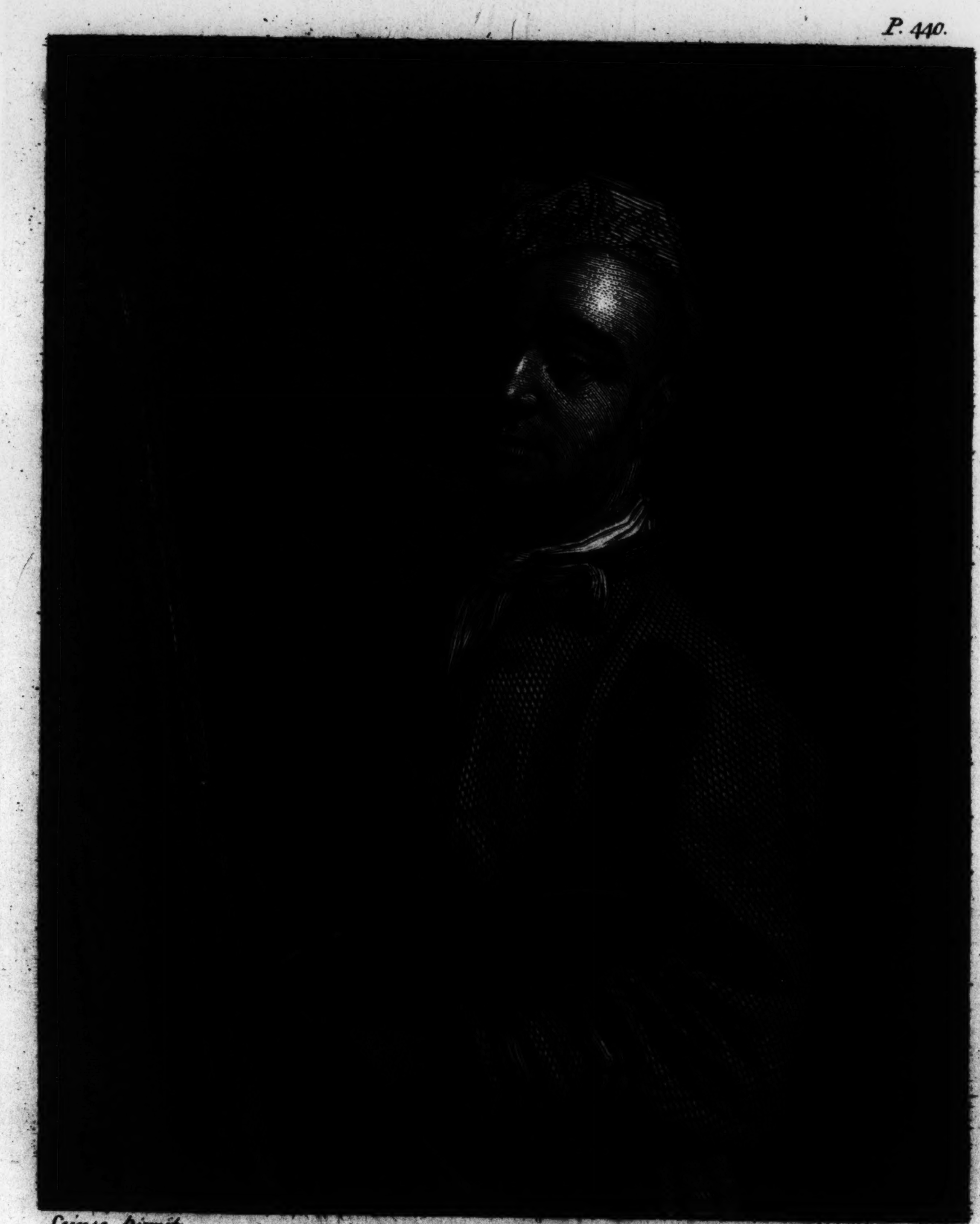
PHILIP MERCIER,

of French extraction, but born at Berlin, ſtudied there in the academy, and under monſieur Peſne. After viſiting France and Italy he went to Hanover, where he drew prince Frederic's picture, which he brought to England; and when his royal highneſs came over, Mercier was appointed his painter, became a favourite, and was taken into his ſervice and houſehold; and by the prince's order drew ſeveral of the royal family, particularly the three eldeſt princeſſes, which pictures were publiſhed in mezzotinto. After nine years, he loſt the favour of the prince of Wales, and was diſmiſſed from his ſervice. At firſt he talked of quitting his profeſſion, retired into the country, and bought a ſmall eſtate; but ſoon returned and took a houſe in Covent-garden, painting portraits and pictures of familiar life in a genteel ſtyle of his own, and with a little of Watteau, in whoſe manner there is an etching of Mercier and his wife and two of their children. There is another print of his daughter. Children too and their ſports he painted for prints. From London he went to York, and met with encouragement; and for a ſhort time to Portugal and Ireland; and died July 18, 1760, aged ſeventy-one.

JOSEPH FRANCIS NOLLIKINS,

of Antwerp, ſon of a painter who had long reſided in England, but who had ſettled and died at Roan. The ſon came over young, and ſtudied under Tillemans, and afterwards copied Watteau and Paulo Panini. He painted landſcape, figures, and converſations, and particularly the amuſements of children. He was much employed by lord Cobham at Stowe, and by the late earl of Tilney. He died in St. Anne's pariſh, January 21, 1748, aged forty-two, and left

P. 440.



Seipse pinxit. *T Chambars Sculp.*

PHILIP MERCIER.

left a wife and a numerous young family *. Slater painted in the ſame kind with Nollikins, and executed ceilings and works in freſco at Stowe, and at the earl of Weſtmorland's at Mereworth in Kent.

ROBINSON,

a young painter from Bath, had been educated under Vandrebank; but marrying a wife with 4 or 5000*l.* and taking the houſe in Cleveland-court in which Jervas had lived, he ſuddenly came into great buſineſs, though his colouring was faint and feeble. He affected to dreſs all his pictures in Vandyck's habits; a fantaſtic faſhion, with which the age was pleaſed in other painters too, and which, could they be taken for the works of that great man, would only ſerve to perplex poſterity. Vanaken aſſiſted to give ſome credit to the deluſion. Robinſon died when he was not above thirty, in 1745.

ANDREA SOLDI,

of Florence, arrived in 1735, being then about the age of thirty-three. He had been to viſit the Holy Land; and at Aleppo having drawn the pictures of ſome Engliſh merchants, they gave him recommendations to their countrymen. For ſome time he had much buſineſs, and painted both portraits and hiſtory, but outlived his income and fell into misfortunes.

CHEVALIER RUSCA,

a Milaneſe, came over in 1738, and painted a few pictures here in a gaudy fluttering ſtyle, but with ſome merit. I think he ſtaid here but very few years.

STEPHEN SLAUGHTER

ſucceeded Mr. Walton as ſuperviſor of the king's pictures, and had been for ſome time in Ireland, where he painted ſeveral portraits. He had a ſiſter that excelled in imitating bronzes and bas-reliefs to the higheſt degree of deception. He died at Kenſington, whither he had retired, May 15, 1765. He was ſucceeded in his office of ſurveyor and keeper of the pictures by Mr. George Knapton, painter in crayons.

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* There is an account of the eldeſt ſon Joſeph, the ſtatuary, in the European Magazine of June 1788, p. 387.

JAMES WORSDALE

would have been little known, had he been diſtinguiſhed by no talents but his pencil. He was apprentice to ſir Godfrey Kneller, but, marrying his wife's niece without their conſent, was diſmiſſed by his maſter. On the reputation, however, of that education, by his ſinging, excellent mimicry and facetious ſpirit, he gained many patrons and buſineſs, and was appointed maſter-painter to the board of ordnance. He * publiſhed ſeveral ſmall pieces, ſongs, &c. beſides the following dramatic performances:

1. A cure for a ſcold, a ballad opera, taken from Shakeſpeare's Taming of a ſhrew.

2. The aſſembly, a farce, in which Mr. Worſdale himſelf played the part of old lady Scandal admirably well.

3. The queen of Spain.

4. The extravagant juſtice.

He died June 13, 1767, and was buried at St. Paul's Covent-garden, with this epitaph compoſed by himſelf:

> Eager to get, but not to keep the pelf,
> A friend to all mankind, except himſelf.

RANELAGH BARRETT

was a noted copyiſt, who, being countenanced by ſir Robert Walpole, copied ſeveral of his collection, and others of the duke of Devonſhire and Dr. Meade. He was indefatigable, and executed a vaſt number of works. He ſucceeded greatly in copying Rubens. He died in 1768, and his pictures were ſold by auction in December of that year.

JOHN WOOTTON,

a ſcholar of Wyck, was a very capital maſter in the branch of his profeſſion

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* Vide Baker's Companion to the Playhouſe.

to which he principally devoted himſelf, and by which he was peculiarly qualified to pleaſe in this country; I mean, by painting horſes and dogs, which he both drew and coloured with conſummate ſkill, fire and truth. He was firſt diſtinguiſhed by frequenting Newmarket and drawing race-horſes. The prints from his hunting-pieces are well known. He afterwards applied to landſcape, approached towards Gaſpar Pouſſin, and ſometimes imitated happily the glow of Claud Lorrain. In his latter pieces the leafage of his trees, from the failure of his eyes, is hard and too diſtinctly marked. He died in January 1765, at his houſe in Cavendiſh-ſquare, which he built, and had painted with much taſte and judgment. His prices were high; for a ſingle horſe he has been paid 40 guineas; and 20, when ſmaller than life. His collection was ſold before his death, on his quitting buſineſs; his drawings and prints January 21, 1761, and his pictures the 12th and 13th of March following.

JOSEPH HIGHMORE,

nephew of ſerjeant Highmore, was bred a lawyer, but quitted that profeſſion for painting, which he exerciſed with reputation amongſt the ſucceſſors of Kneller, under whom he entered into the academy, and living at firſt in the city, was much employed there for family-pieces. He afterwards removed to Lincoln's-inn-fields, and painted the portraits of the knights of the Bath, on the revival of that order, for the ſeries of plates, which he firſt projected, and which were engraved by Pine. Highmore publiſhed two pamphlets; one called A critical examination of the ceiling painted by Rubens in the Banqueting-houſe, in which architecture is introduced, as far as relates to perſpective; together with the diſcuſſion of a queſtion, which has been the ſubject of debate among painters. Written many years ſince, but now firſt publiſhed, 1764, quarto*. The other, The practice of perſpective on the principles of Dr. Brook Taylor, &c. Written many years ſince, but now firſt publiſhed, 1764, quarto; with 50 copper plates; price one guinea in boards. He had a daughter who was married to a prebendary of Canterbury, and to her he retired on his quitting buſineſs, and died there in March 1780, aged 88 †.

THOMAS HUDSON,

the ſcholar and ſon-in-law of Richardſon, enjoyed for many years the chief buſineſs of portrait-painting in the capital, after the favourite artiſts, his maſter and Jervas, were gone off the ſtage; though Vanloo firſt, and Liotard afterwards, for a few years diverted the torrent of faſhion from the eſtabliſhed profeſſor. Still the country gentlemen were faithful to their compatriot, and were content with his honeſt ſimilitudes, and with the fair tied wigs, blue velvet coats, and white ſatin waiſtcoats, which he beſtowed liberally on his cuſtomers, and which with complacence they beheld multiplied in Faber's mezzotintos. The better taſte introduced by ſir Joſhua Reynolds put an end to Hudſon's reign, who had the good ſenſe to reſign the throne ſoon after finiſhing his capital work, the family-piece of Charles duke of Marlborough. He retired to a ſmall villa he had built at Twickenham on a moſt beautiful point of the river, and where he furniſhed the beſt rooms with a well-choſen collection of cabinet-pictures and drawings by great maſters; having purchaſed many of the latter from his father-in-law's capital collection. Towards the end of his life he married to his ſecond wife Mrs. Fiennes, a gentlewoman with a good fortune, to whom he bequeathed his villa, and died Jan. 26, 1779, aged 78. On the death of his widow his collection of pictures and drawings was ſold by auction in 1785.

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* Gough's Topogr. art. London.

† There is a larger account of Mr. Highmore in the Gentleman's Magazine for April 1780, with a portrait of him.

FRANCIS HAYMAN,

a native of Devonſhire and ſcholar of Brown, owed his reputation to the pictures he painted for Vauxhall, which recommended him to much practice in giving deſigns for prints to books, in which he ſometimes ſucceeded well, though a ſtrong manneriſt *, and eaſily diſtinguiſhable by the large noſes and ſhambling legs of his figures. In his pictures his colouring was raw, nor in any light did he attain excellence. He was a rough man, with good natural parts, and a humouriſt—a character often taſted by cotemporaries, but which ſeldom aſſimilates with or forgives the riſing generation. He died of the gout at his houſe in Dean-ſtreet, Soho, in 1776, aged 68.

SAMUEL SCOTT,

of the ſame æra, was not only the firſt painter of his own age, but one whoſe works will charm in every age. If he was but ſecond to Vandevelde in ſea-pieces, he excelled him in variety, and often introduced buildings in his pictures with conſummate ſkill. His views of London-bridge *, of the quay at the Cuſtom-houſe *, &c. were equal to his marines, and his figures were judiciouſly choſen and admirably painted; nor were his waſhed drawings inferior to his finiſhed pictures. Sir Edward Walpole has ſeveral of his largeſt and moſt capital works. The gout haraſſed and terminated his life; but he had formed a ſcholar that compenſated for his loſs to the public, Mr. Marlow. Mr. Scott died October 12, 1772, leaving an only daughter by his wife, who ſurvived him till April 1781.

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* Churchill, in his firſt book of Gotham, objects that fault to him.

MR. TAVERNER,

a proctor in the Commons, painted landſcape for his amuſement, but would have made a conſiderable figure amongſt the renowned profeſſors of the art. The earl of Harcourt and Mr. Fr. Fauquier have each two pictures by him, that muſt be miſtaken for, and are worthy of Gaſpar Pouſſin. His father, Jeremiah Taverner, is ſaid to have been a portrait-painter. The ſon, beſides his profeſſion, and painting, wrote ſix comedies: but it is not mentioned whether they were acted or not. Dodſley's Theatr. Records, p. 105, 1756, duodecimo. Athenian Stuart had ſeveral of Taverner's landſcapes, which were ſold in Stuart's auction, 1788.

GEORGE KNAPTON

was ſcholar of Richardſon, but painted chiefly in crayons. Like his maſter, he was well verſed in the theory of painting, and had a thorough knowledge of the hands of the good maſters, and was concerned with Pond in his various publications. In 1765, Knapton was painter to the ſociety of Dilettanti, and on the death of Slaughter was appointed ſurveyor and keeper of the king's pictures, and died at the age of 80, in 1778, at Kenſington, where he was buried.

FRANCIS COTES,

ſcholar of Knapton, painted portraits in oil and crayons, in the latter of which he arrived at uncommon perfection, though he died untimely of the ſtone in

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* In the collection of ſir Edward Walpole, who had ſeveral of the beſt works of Scott, Lambert, Oram and Wootton.

July 1770, not having paſſed the 45th year of his age. His pictures of the queen holding the princeſs royal, then an infant, in her lap; of his own wife; of Polly Jones, a woman of pleaſure; of Mr. Obrien, the comedian; of Mrs. Child, of Oſterley-park; and of miſs Wilton, now lady Chambers; are portraits which, if they yield to Roſalba's in ſoftneſs, excel hers in vivacity and invention.

WILLIAM ORAM

was bred an architect, but taking to landſcape-painting arrived at great merit in that branch; and was made maſter-carpenter to the board of works, by the intereſt of ſir Edward Walpole, who has ſeveral of his pictures and drawings.

JOHN SHACKLETON

was principal painter to the crown in the latter end of the reign of George II. and to his death, which happened March 16, 1767.

GIACOMO AMICONI,

a Venetian painter of hiſtory, came to England in 1729, when he was about forty years of age. He had ſtudied under Bellucci in the Palatine-court, and had been ſome years in the elector of Bavaria's ſervice. His manner was a ſtill fainter imitation of that nerveleſs maſter Sebaſtian Ricci, and as void of the glow of life as the Neapolitan Solimeni: ſo little attention do the modern Venetian painters pay to Titian, Tintoret, and Paul Veroneſe, even in Venice. Amiconi's women are mere chalk, as if he had only painted from ladies who paint themſelves. Nor was this his worſe defect; his figures are ſo entirely without expreſſion, that his hiſtorical compoſitions ſeem to repreſent a ſet of actors in a tragedy, ranged in attitudes againſt the curtain draws up. His Marc Antonys are as free from paſſion as his Scipios. Yet novelty was propitious to Amiconi; and for a few years he had great buſineſs. He was employed to paint a ſtair-caſe at lord Tankerville's in St. James's-ſquare (now deſtroyed). It repreſented ſtories of Achilles, Telemachus and Tireſias. When he was to be paid, he produced bills of workmen for ſcaffolding, &c. amounting to ninety-pounds, and aſked no more; content, he ſaid, with the opportunity of ſhowing what he could do. The peer gave him 200*l*. more. Amiconi then was employed on the ſtair-caſe at Powis-houſe in Great Ormond-ſtreet, which he decorated with the ſtory of Holofernes, but with the additional fault of beſtowing Roman dreſſes on the perſonages. His next work was a picture of Shakeſpeare and the muſes over the orcheſtra of the new theatre in Covent-garden. But as portraiture is the one thing neceſſary to a painter in this country, he was obliged to betake himſelf to that employment *, much againſt his inclination: yet the Engliſh never perhaps were leſs in the wrong in inſiſting that a painter of hiſtory ſhould turn limner; the barrenneſs of Amiconi's imagination being more ſuited to the inactive tameneſs of a portrait than to groupes and expreſſion. The duke of Lorrain, afterwards emperor, was then at London, and ſat to him. He drew the queen and the three eldeſt princeſſes, and prints were taken from his pictures, which he generally endeavoured to emblematicize by genii and Cupids. In 1736 he made a journey to Paris with the celebrated ſinger Farinelli, and returned with him in the October following. His portrait of Farinelli was engraved. He then engaged with Wagner, an engraver, in a ſcheme of prints from Canaletti's views of Venice, and, having married an Italian ſinger, returned to his own country in 1739, having acquired here about 5000*l.* At laſt he ſettled in Spain, was appointed painter to the king, and died at Madrid, September 1752. Amiconi's daughters, the ſignora Belluomini and the ſignora Caſtellini, the latter a paintreſs in crayons, were living at Madrid in 1773. Twiſs's Travels, p. 167, 4to. 1775. Brunetti, an Italian, who had arrived before Amiconi, and was a painter of architecture and ornaments, aſſiſted the latter at lord Tankerville's and other places, and painted ſcenes for the opera. He etched ſome plates of groteſque ornaments, but left England for want of buſineſs.

JAMES SEYMOUR

was thought even ſuperior to Wootton in drawing a horſe, but was too idle to apply himſelf to his profeſſion, and never attained any higher excellence. He was the only ſon of Mr. James Seymour, a banker and great virtuoſo, who drew well himſelf, and had been intimate with Faithorne, Lely, Simon, and ſir Chriſtopher Wren, and died at the age of eighty-one, in 1739: the ſon in 1752, aged fifty †.

JOHN

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* For a whole length he was paid ſixty guineas.

† Charles, the old haughty duke of Somerſet, ſent for Seymour to Petworth to paint a room with portraits of his running horſes, and one day at dinner drank to him with a ſneer, "Couſin

JOHN BAPTIST VANLOO,

brother of Carlo Vanloo, a painter in great eſteem at Paris, ſtudied in the academy at Rome, and became painter to the king of Sardinia, in whoſe court he made a conſiderable fortune, but loſt it all in the Miſſiſſippi, going to Paris in the year of that bubble. He was countenanced by the regent, and appointed one of the king's painters, though inferior in merit to his brother. At Paris he had the honour of drawing the portrait of king Staniſlas. In 1737 he came to England with his ſon, when he was about the age of fifty-five. His firſt works here were the portraits of Colley Cibber and Owen Mac Swinney, whoſe long ſilver-grey hairs were extremely pictureſque, and contributed to give the new painter reputation. Mac Swinney was a remarkable perſon * of much humour, and had been formerly a manager of the operas; but for ſeveral years had reſided at Venice. He had been concerned in a publication of prints from Vandyck, ten whole lengths of which were engraved by Van Gunſt. He afterwards engaged in procuring a ſet of emblematic pictures, exhibiting the moſt ſhining actions of Engliſh heroes, ſtateſmen and patriots. Theſe were painted by the beſt maſters then in Italy, and pompous prints made from them; but with indifferent ſucceſs, the ſtories being ſo ill told, that it is extremely difficult to decypher to what individual ſo many tombs, edifices and allegories belong in each reſpective piece. Several of theſe paintings are in the poſſeſſion of his grace the duke of Richmond.

Vanloo ſoon bore away the chief buſineſs of London from every other painter. His likeneſſes were very ſtrong, but not favourable, and his heads coloured with force. He executed very little of the reſt of his pictures, the draperies of which were ſupplied by Vanaken, and Vanloo's own diſciples Eccardt † and Root. However, Vanloo certainly introduced a better ſtyle:

his

ſin Seymour, your health." The painter replied, "My lord, I really do believe that I have the honour of being of your grace's family." The duke, offended, roſe from table, and ſent his ſteward to pay Seymour, and diſmiſs him. Another painter of horſes was ſent for; who finding himſelf unworthy to finiſh Seymour's work, honeſtly told the duke ſo, and humbly recommended to him to recall Seymour. The haughty peer did condeſcend to ſummon *his couſin* once more—Seymour anſwered the mandate in theſe words, "My lord, I will now prove I am of your grace's family, for I won't come."

* See more of him in Cibber's Apology for his own life.

† Eccardt was a German, and a modeſt worthy man.

his pictures were thoroughly finiſhed, natural, and no part neglected. He was laborious, and demanded five ſittings from each perſon. But he ſoon left the palm to be again contended for by his rivals. He laboured under a complication of diſtempers; and being adviſed to try the air of his own country, Provence, he retired thither in October 1742, and died there in April 1746.

JOSEPH VANAKEN.

As in England almoſt every body's picture is painted, ſo almoſt every painter's works were painted by Vanaken. He was born at Antwerp; and excelling in ſatins, velvets, lace, embroidery, &c. he was employed by ſeveral conſiderable painters here to draw the attitudes and dreſs the figures in their pictures; which makes it very difficult to diſtinguiſh the works of the ſeveral performers. Hogarth drew the ſuppoſed funeral of Vanaken, attended by the painters he worked for, diſcovering every mark of grief and deſpair. He died of a fever July 4, 1749, aged about fifty. He left a brother, who followed the ſame buſineſs.

There was another of the ſame ſirname, Arnold Vanaken, who painted ſmall figures, landſcapes, converſations, and publiſhed a ſet of prints of fiſhes, or the wonders of the deep. Arnold had a brother who painted in the ſame way, and ſcraped mezzotintos.

CLERMONT,

a Frenchman, was many years in England, painted in groteſque, foliages with birds and monkeys, and executed ſeveral ceilings and ornaments of buildings in gardens; particularly a gallery for Frederic prince of Wales, at Kew; two temples in the duke of Marlborough's iſland near Windſor, called from his groteſques, Monkey-iſland; the ceiling of lord Radnor's gallery, and of my Gothic library, at Twickenham; the ſides of lord Strafford's eating-room in St. James's-ſquare, from Raphael's loggie in the Vatican; and a ceiling for lord Northumberland at Sion. Clermont returned to his own country in 1754.

man. He remained here after Vanloo's return to France, and ſucceeded to ſome of his buſineſs; but having married the daughter of Mr. Duhamel, watch-maker, in Henrietta-ſtreet, with whom he lodged, he retired to Chelſea, where he died in October 1779, leaving a ſon, who is a clerk in the Cuſtom-houſe.

CANALETTI,

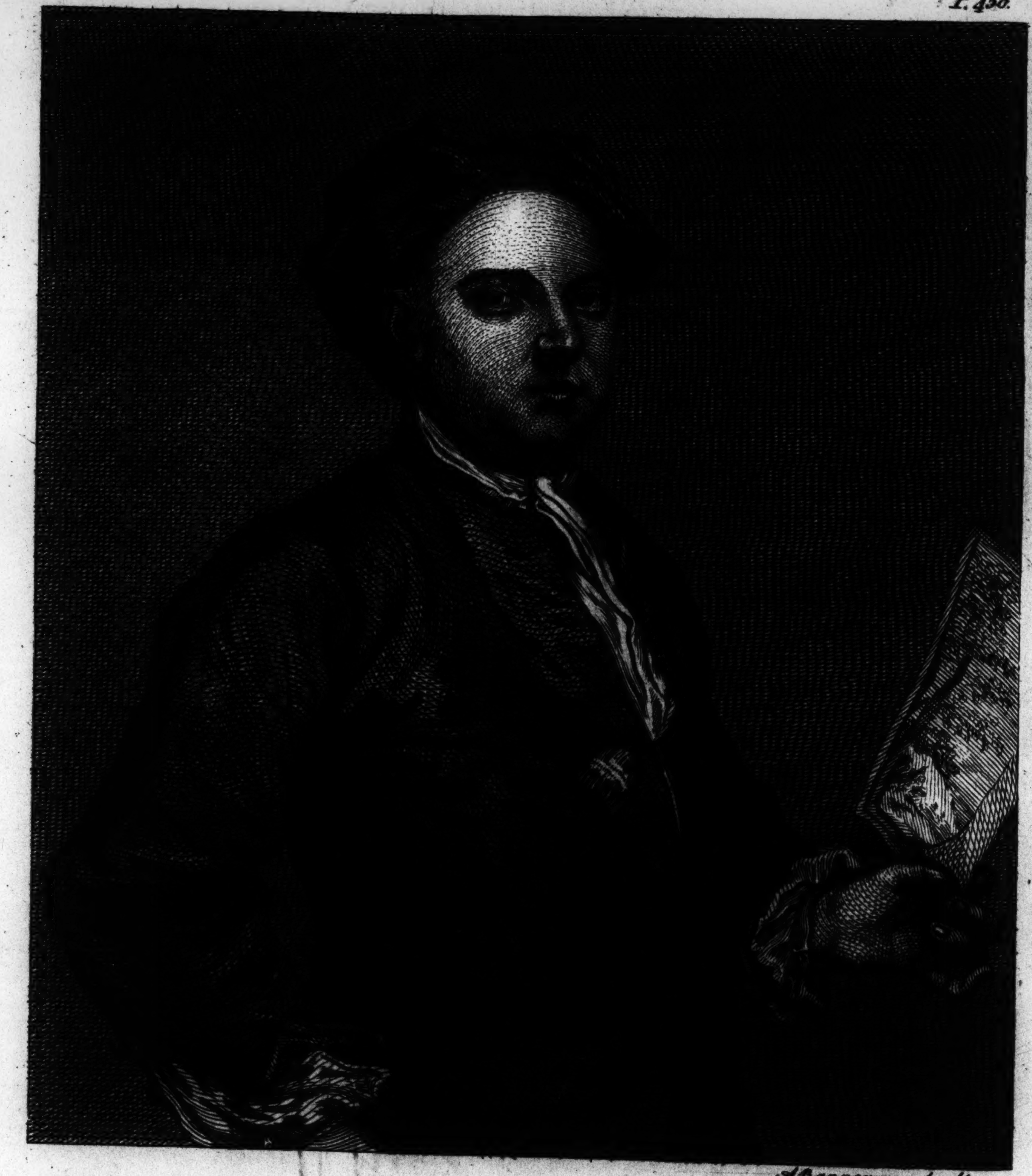
the well-known painter of views of Venice, came to England in 1746, when he was about the age of fifty, by perſuaſion of his countryman Amiconi, and encouraged by the multitudes of pictures he had ſold to or ſent over to the Engliſh. He was then in good circumſtances, and it was ſaid came to veſt his money in our ſtocks. I think he did not ſtay here above two years. I have a perſpective by him of the inſide of King's-college chapel. At the queen's houſe are ſeveral large pieces far ſuperior to his common views of Venice. They had belonged to Smyth the Engliſh conſul at Venice, who early engaged Canaletti to work for him for a long term of years at low rates, but retailed the pictures to travelling Engliſh at higher prices.

JOLI,

I think a Venetian, was in England in this reign, and painted ruins with hiſ[illegible] figures in the manner of Paolo Panini. At Joli's houſe I ſaw one of thoſe pictures, in which were aſſembled as many blunders and improprieties as could be well contained in that compaſs. The ſubject was Alexander adorning the tomb of Achilles—on a grave-ſtone was inſcribed, Hic jacet M. Achille, P. P. *i. e.* pater patriæ. The Chriſtian Latin, the Roman M. for Marcus, the pater patriæ, and the Italian termination to Achilles, all this confuſion of ignorance, made the picture a real curioſity.

GEORGE LAMBERT.

In a country ſo profuſely beautified with the amœnities of nature, it is extraordinary that we have produced ſo few good painters of landſcape. As our poets warm their imaginations with ſunny hills, or ſigh after grottos and cooling breezes, our painters draw rocks and precipices and caſtellated mountains, becauſe Virgil gaſped for breath at Naples, and Salvator wandered amidſt Alps and Apennines. Our ever-verdant lawns, rich vales, fields of haycocks, and hop-grounds, are neglected as homely and familiar ſubjects. The latter, which I never ſaw painted, are very pictureſque, particularly in the ſeaſon of gathering, when ſome tendrils are ambitiouſly climbing, and others dangling in natural feſtoons; while poles, deſpoiled of their garlands, are erected into eaſy pyramids that contraſt with the taper and upright columns.



A Bannerman Sculp.

GEORGE LAMBERT.

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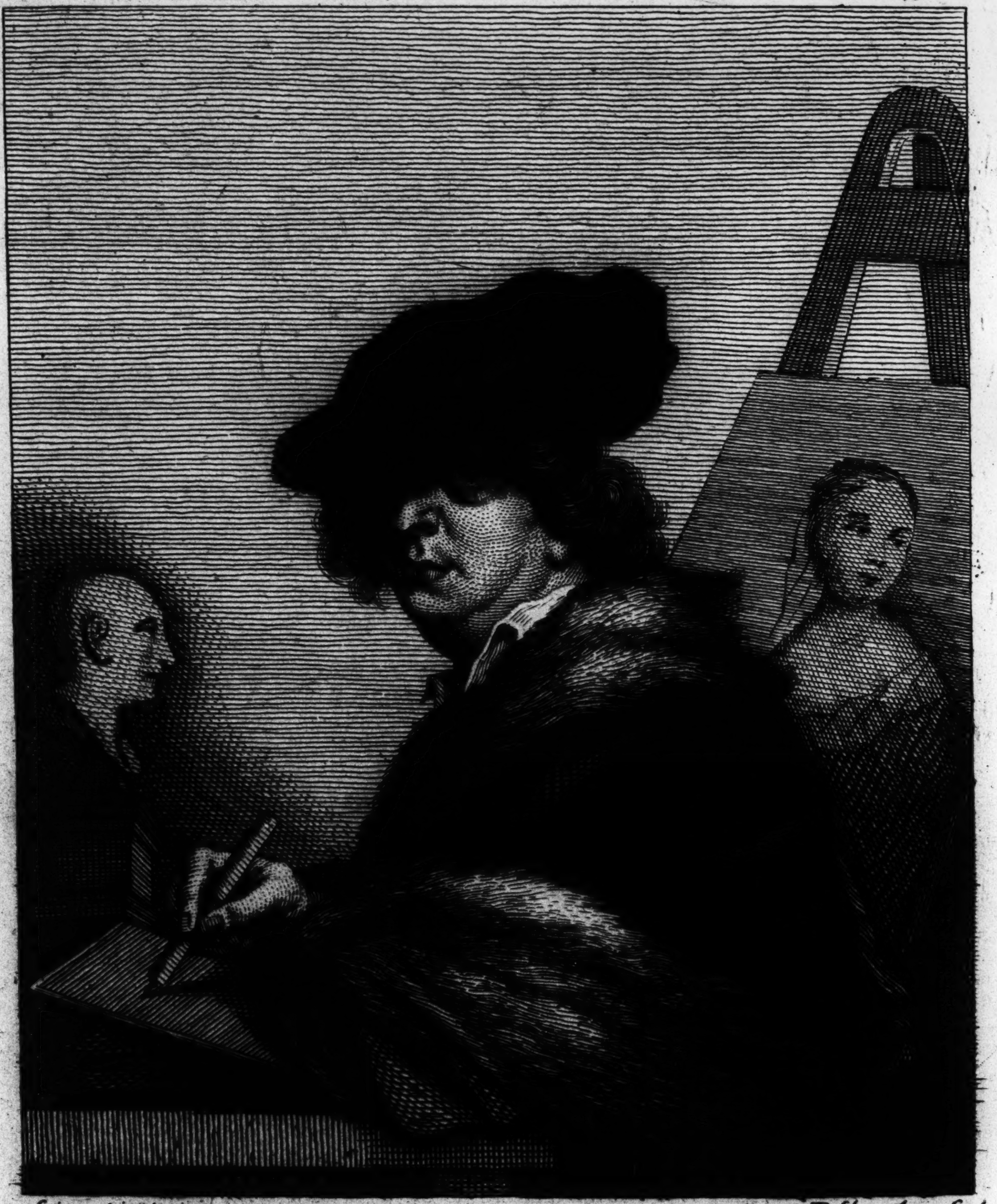

Seipse pinxit. T Chambars Sculp.

THOMAS WORLIDGE

In Kent ſuch ſcenes are often backed by ſand-hills that enliven the green, and the gatherers diſperſed among the narrow alleys enliven the picture, and give it various diſtances.

Lambert[*], who was inſtructed by Haſſel, and at firſt imitated Wootton, was a very good maſter in the Italian ſtyle, and followed the manner of Gaſpar, but with more richneſs in his compoſitions. His trees were in a great taſte, and grouped nobly. He painted many admirable ſcenes for the play-houſe, where he had room to diſplay his genius; and, in concert with Scott, executed ſix large pictures of their ſettlements for the Eaſt-India company, which are placed at their houſe in Leadenhall-ſtreet. He died Feb. 1, 1765. He did a few landſcapes in crayons.

THOMAS WORLIDGE

for the greater part of his life painted portraits in miniature: he afterwards with worſe ſucceſs performed them in oil; but at laſt acquired reputation and money by etchings in the manner of Rembrandt, proved to be a very eaſy taſk by the numbers of men who have counterfeited that maſter ſo as to deceive all thoſe who did not know his works by heart. Worlidge's imitations and his heads in black-lead have grown aſtoniſhingly into faſhion. His beſt piece is the whole length of ſir John Aſtley, copied from Rembrandt: his print of the theatre at Oxford and the act there, and his ſtatue of lady Pomfret's Cicero, are very poor performances. His laſt work was a book of gems from the antique. He died Sept. 23, 1766, at Hammerſmith, though latterly he reſided chiefly at Bath. The following compliment to his wife, on ſeeing her copy a landſcape in needle-work, was printed in the Public Advertiſer:

At Worlidge's as late I ſaw
A female artiſt ſketch and draw,
Now take a crayon, now a pencil,
Now thread a needle, ſtrange utenſil!
I hardly could believe my eyes,
To ſee hills, houſes, ſteeples riſe;

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[*] There is a print by Smith of one John Lambert, eſq. painting an hiſtoric piece, from a portrait done by himſelf: I do not know whether he was related to George Lambert.

While crewel o'er the canvaſs drawn
Became a river or a lawn.
Thought I—it was not ſaid thro' malice,
That Worlidge was oblig'd to Pallas;
For ſure ſuch art can be diſplay'd
By none except the blue-ey'd maid!
To him the prude is tender-hearted——
The paintreſs from her eaſel ſtarted—
"Oh! ſir, your ſervant—pray ſit down:
My huſband's charm'd you're come to town."—
For, would you think it?—on my life,
'Twas all the while the artiſt's wife.

I choſe to inſert theſe lines, not only in juſtice to the lady celebrated, but to take notice that the female art it records, has of late placed itſelf with dignity by the ſide of painting, and actually maintains a rank among the works of genius. Miſs Gray was the firſt who diſtinguiſhed herſelf by ſo bold an emulation of painting. She was taught by a Mr. Taylor, but greatly excelled him, as appears by their works at lord Spencer's at Wimbledon. His repreſents an old woman ſelling fruit to a Flemiſh woman, after Snyder: hers, a very large picture of three recruiting-officers and a peaſant, whole lengths—in each, the figures are as large as life. This gentlewoman has been followed by a very great miſtreſs of the art, Caroline counteſs of Aileſbury, who has not only ſurpaſſed ſeveral good pictures that ſhe has copied, but works with ſuch rapidity and intelligence, that it is almoſt more curious to ſee her pictures in their progreſs, than after they are finiſhed. Beſides ſeveral other works, ſhe has done a picture of fowls, a water-dog and a heron, from Oudry, and an old woman ſpinning, whole length, from Velaſco, that have greater force than the originals. As ſome of theſe maſterly performances have appeared in our public exhibitions, I venture to appeal to that public, whether juſtice or partiality dictated this encomium.

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Hogarth pinxit. T. Chambars Sculp.

WILLIAM HOGARTH.

CHAP. XX.

Painters in the Reign of King GEORGE II.

WILLIAM HOGARTH*.

HAVING diſpatched the herd of our painters in oil, I reſerved to a claſs by himſelf that great and original genius, Hogarth; conſidering him rather as a writer of comedy with a pencil, than as a painter. If catching the manners and follies of an age *living as they riſe*, if general ſatire on vices, and ridicules, familiarized by ſtrokes of nature and heightened by wit, and the whole animated by proper and juſt expreſſions of the paſſions, be comedy, Hogarth compoſed comedies as much as Moliere: in his Marriage à-la-mode there is even an intrigue carried on throughout the piece. He is more true to character than Congreve; each perſonage is diſtinct from the reſt, acts in his ſphere, and cannot be confounded with any other of the dramatis perſonæ. The alderman's footboy, in the laſt print of the ſet I have mentioned, is an ignorant ruſtic; and if wit is ſtruck out from the characters in which it is not expected, it is from their acting conformably to their ſituation and from the mode of their paſſions, not from their having the wit of fine gentlemen. Thus there is wit in the figure of the alderman, who, when his daughter is expiring in the agonies of poiſon, wears a face of ſolicitude—but it is to ſave her gold ring, which he is drawing gently from her finger. The thought is parallel to Moliere's, where the miſer puts out one of the candles as he is talking. Moliere, inimitable as he has proved, brought a rude theatre to perfection. Hogarth had no model to follow and improve upon. He created his art; and uſed colours inſtead of language. His place is between the

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* Since the firſt edition of this work, a much ampler account of Hogarth and his works has been given by Mr. Nichols, which is not only more accurate, but much more ſatisfactory than mine; omitting nothing that a collector would wiſh to know, either with regard to the hiſtory of the painter himſelf, or to the circumſtances, different editions and variations of his prints. I have completed my liſt of Hogarth's works from that ſource of information.

Italians, whom we may conſider as epic poets and tragedians, and the Flemiſh painters, who are as writers of farce and editors of burleſque nature *. They are the Tom Browns of the mob. Hogarth reſembles Butler; but his ſubjects are more univerſal, and amidſt all his pleaſantry he obſerves the true end of comedy, reformation; there is always a moral to his pictures. Sometimes he roſe to tragedy, not in the cataſtrophe of kings and heroes, but in marking how vice conducts inſenſibly and incidentally to miſery and ſhame. He warns againſt encouraging cruelty and idleneſs in young minds, and diſcerns how the different vices of the great and the vulgar lead by various paths to the ſame unhappineſs. The fine lady in Marriage à-la-mode, and Tom Nero in The four ſtages of cruelty, terminate their ſtory in blood—ſhe occaſions the murder of her huſband, he aſſaſſinates his miſtreſs. How delicate and ſuperior too is his ſatire, when he intimates in the College of phyſicians and ſurgeons that preſide at a diſſection, how the legal habitude of viewing ſhocking ſcenes hardens the human mind, and renders it unfeeling. The preſident maintains the dignity of inſenſibility over an executed corpſe, and conſiders it but as the object of a lecture. In the print of The ſleeping judges, this habitual indifference only excites our laughter.

It is to Hogarth's honour, that, in ſo many ſcenes of ſatire or ridicule, it is obvious that ill-nature did not guide his pencil. His end is always reformation, and his reproofs general. Except in the print of the Times, and the two portraits of Mr. Wilkes and Mr. Churchill that followed, no man, amidſt ſuch a profuſion of characteriſtic faces, ever pretended to diſcover or charge

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* When they attempt humour, it is by making a drunkard vomit; they take evacuations for jokes, and, when they make us ſick, think they make us laugh. A boor hugging a frightful frow is a frequent incident even in the works of Teniers. If there were painters in the Alps, I ſuppoſe they would exhibit Mars and Venus with a conjunction of ſwelled throats. I cannot deny myſelf the pleaſure of obſerving that we actually poſſeſs a painter, who, finiſhing as exquiſitely as the Flemiſh, is a true maſter of comic nature. Need I ſay his name is Zoffanii?

I have been blamed for cenſuring the indelicacies of Flemiſh and Dutch painters, by comparing them with the *purity* of Hogarth, againſt whom are produced many inſtances of indelicacy, and ſome repetitions of the ſame indelicacy. I will not defend myſelf by pleading that theſe inſtances are thinly ſcattered through a great number of works, and that there is at leaſt humour in moſt of the incidents quoted, and that they inſinuate ſome reflection, which is never the caſe of the foreigners—but can I chooſe but ſmile when one of the naſtieſt examples ſpecified is from the burleſque of Paul before Felix, profeſſedly in ridicule of the groſs images of the Dutch?

him with the caricatura of a [*] real perſon; except of ſuch notorious characters as Chartres and mother Needham, and a very few more, who are acting officially and ſuitably to their profeſſions. As he muſt have obſerved ſo carefully the operation of the paſſions on the countenance, it is even wonderful that he never, though without intention, delivered the very features of any identical perſon. It is at the ſame time a proof of his intimate intuition into nature: but had he been too ſevere, the humanity of endeavouring to root out cruelty to animals would atone for many ſatires. It is another proof that he drew all his ſtores from nature and the force of his own genius, and was indebted neither to models nor books for his ſtyle, thoughts or hints, that he never ſucceeded when he deſigned for the works of other men. I do not ſpeak of his early performances at the time that he was engaged by bookſellers, and roſe not above thoſe they generally employ; but in his maturer age, when he had invented his art, and gave a few deſigns for ſome great authors, as Cervantes, Gulliver, and even Hudibras, his compoſitions were tame, ſpiritleſs, void of humour, and never reach the merits of the books they were deſigned to illuſtrate. He could not bend his talents to think after any body elſe. He could think like a great genius rather than after one. I have a ſketch in oil that he gave me, which he intended to engrave. It was done at the time [†] that the houſe of commons appointed a committee to enquire into the cruelties exerciſed on priſoners in the Fleet to extort money from them. The ſcene is the committee; on the table are the inſtruments of torture. A priſoner in rags half ſtarved appears before them; the poor man has a good countenance that adds to the intereſt. On the other hand is the inhuman gaoler. It is the very figure that Salvator Roſa would have drawn for Iago in the moment of detection. Villainy, fear, and conſcience are mixed in yellow and livid on his countenance, his lips are contracted by tremor, his face advances as eager to lie, his legs ſtep back as thinking to make his eſcape; one hand is thruſt precipitately into his boſom, the fingers of the other are catching uncertainly at his button-holes. If this was a portrait*, it is the moſt ſpeaking that ever was drawn; if it was not, it is ſtill finer.

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[*] If he indulged his ſpirit of ridicule in perſonalities, it [‖] never proceeded beyond ſketches and drawings; his prints touched the folly, but ſpared the perſon. Early he drew a noted miſer, one of the ſheriffs, trying a maſtiff that had robbed his kitchen; but the magiſtrate's ſon went to his houſe and cut the picture to pieces.

[†] In 1729. Vide Brit. Topogr. vol. i. 636.

[‖] I have been reproved for this aſſertion, and inſtances have been pointed out that contradict me. I am far from perſevering in an error, and do allow that my poſition was too poſitive. Still ſome of the inſtances adduced were by no means caricaturas. Sir John Gonſon and Dr. Miſaubin in The harlot's progreſs were rather examples identified than ſatires. Others, as Mr. Pine's, were mere portraits, introduced by their own deſire; or with their conſent.

It is ſeldom that his figures do not expreſs the character he intended to give them. When they wanted an illuſtration that colours could not beſtow, collateral circumſtances, full of wit, ſupply notes. The nobleman in Marriage à-la-mode has a great air—the coronet on his crutches, and his pedigree iſſuing out of the bowels of William the conqueror, add his character. In the breakfaſt, the old ſteward reflects for the ſpectator. Sometimes a ſhort label is an epigram, and is never introduced without improving the ſubject. Unfortunately, ſome circumſtances that were temporary will be loſt to poſterity, the fate of all comic authors; and if ever an author wanted a commentary that none of his beauties might be loſt, it is Hogarth—not from being obſcure, (for he never was that but in two or three of his firſt prints, where tranſient national follies, as lotteries, free-maſonry, and the South-ſea were his topics) but for the uſe of foreigners, and from a multiplicity of little incidents, not eſſential to, but always heightening, the principal action. Such is the ſpider's web extended over the poor's box in a pariſh-church; the blunders in architecture in the nobleman's ſeat ſeen through the window, in the firſt print of Marriage à-la-mode; and a thouſand in the Strollers dreſſing in a barn, which for wit and imagination, without any other end, I think the beſt of all his works: as for uſeful and deep ſatire, that on the methodiſts is the moſt ſublime. The ſcenes of Bedlam and the gaming-houſe are inimitable repreſentations of our ſerious follies or unavoidable woes; and the concern ſhown by the lord-mayor when the companion of his childhood is brought before him as a criminal, is a touching picture, and big with humane admonition and reflection.

Another inſtance of this author's genius is his not condeſcending to explain his moral leſſons by the trite poverty of allegory. If he had an emblematic thought, he expreſſed it with wit, rather than by a ſymbol. Such is that of the whore ſetting fire to the world in The rake's progreſs. Once indeed he deſcended to uſe an allegoric perſonage, and was not happy in it: in one of his election prints Britannia's chariot breaks down, while the coachman and footman are playing at cards on the box. Sometimes too, to pleaſe his vulgar cuſtomers, he ſtooped to low images and national ſatire, as in the two prints of France and England, and that of The gates of Calais. The laſt indeed has great merit, though the caricatura is carried to exceſs. In all theſe the painter's purpoſe was to make his countrymen obſerve the eaſe and affluence of a free government, oppoſed to the wants and woes of ſlaves In Beer-ſtreet the Engliſh butcher toſſing a Frenchman in the air with one hand, is abſolute hyperbole; and, what is worſe, was an afterthought, not being in the firſt edition. The Gin-alley is much ſuperior, horridly fine, but diſguſting.

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* It was the portrait of Bambridge, the warden of the Fleet-priſon. Nichols.

His Bartholomew-fair is full of humour; The march to Finchley, of nature: The enraged muſician tends to farce. The four parts of the day, except the laſt, are inferior to few of his works. The ſleeping congregation, The lecture on the vacuum, The laughing audience, The conſultation of phyſicians, as a coat of arms, and The cockpit, are perfect in their ſeveral kinds. The prints of Induſtry and Idleneſs have more merit in the intention than execution.

Towards his latter end he now and then repeated himſelf, but ſeldomer than moſt great authors who executed ſo much.

It may appear ſingular, that of an author whom I call comic, and who is ſo celebrated for his humour, I ſhould ſpeak in general in ſo ſerious a ſtyle; but it would be ſuppreſſing the merits of his heart to conſider him only as a promoter of laughter. I think I have ſhown that his views were more generous and extenſive. Mirth coloured his pictures, but benevolence deſigned them. He ſmiled like Socrates, that men might not be offended at his lectures, and might learn to laugh at their own follies. When his topics were harmleſs, all his touches were marked with pleaſantry and fun. He never laughed, like Rabelais, at nonſenſe that he impoſed for wit; but, like Swift, combined incidents that divert one from their unexpected encounter, and illuſtrate the tale he means to tell. Such are the hens rooſting on the upright waves in the ſcene of the Strollers, and the devils drinking porter on the altar. The manners or *coſtume* are more than obſerved in every one of his works. The very furniture of his rooms deſcribes the characters of the perſons to whom they belong; a leſſon that might be of uſe to comic authors. It was reſerved to Hogarth to write a ſcene of furniture. The rake's levee-room, the nobleman's dining-room, the apartments of the huſband and wife in Marriage à-la-mode, the alderman's parlour, the poet's bed-chamber, and many others, are the hiſtory of the manners of the age.

But perhaps too much has been ſaid of this great genius as an author: it is time to ſpeak of him as a painter, and to mention the circumſtances of his life, in both which I ſhall be more brief. His works are his hiſtory; as a painter he had but ſlender merit.

He was born in the pariſh of St. Bartholomew, London, the ſon of a low tradeſman, who bound him to a * mean engraver of arms on plate; but before his time was expired he felt the impulſe of genius, and felt it directed him to painting, though little appriſed at that time of the mode Nature had intended he ſhould purſue. His apprenticeſhip was no ſooner expired, than he entered into the academy in St. Martin's-lane, and ſtudied drawing from the life, in which he never attained to great excellence. It was character, the paſſions, the ſoul, that his genius was given him to copy. In colouring he proved no greater a maſter: his force lay in expreſſion, not in tints and chiaro ſcuro. At firſt he worked for bookſellers, and deſigned and engraved plates for ſeveral books; and, which is extraordinary, no ſymptom of genius dawned in thoſe plates. His Hudibras was the firſt of his works that marked him as a man above the common; yet what made him then noticed, now ſurpriſes us to find ſo little humour in an undertaking ſo congenial to his talents. On the ſucceſs however of thoſe plates he commenced painter, a painter of portraits; the moſt ill-ſuited employment imaginable to a man whoſe turn certainly was not flattery, nor his talent adapted to look on vanity without a ſneer. Yet his facility in catching a likeneſs, and the method he choſe of painting families and converſations in ſmall, then a novelty, drew him prodigious buſineſs for ſome time. It did not laſt, either from his applying to the real bent of his diſpoſition, or from his cuſtomers apprehending that a ſatiriſt was too formidable a confeſſor for the devotees of ſelf-love. He had already dropped a few of his ſmaller prints on ſome reigning follies; but as the dates are wanting on moſt of them, I cannot aſcertain which; though thoſe on the South-ſea and Rabbit-woman prove that he had early diſcovered his talent for ridicule, though he did not then think of building his reputation or fortune on its powers.

His Midnight modern converſation was the firſt work that ſhowed his command of character: but it was The harlot's progreſs, publiſhed in 1729 or 1730, that eſtabliſhed his fame. The pictures were ſcarce finiſhed, and no

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* This is wrong; it was to Mr. Gamble, an eminent ſilverſmith. Nichols's Biogr. Remarks.

ſooner exhibited to the public, and the ſubſcription opened, than above twelve hundred names were entered on his book. The familiarity of the ſubject, and the propriety of the execution, made it taſted by all ranks of people. Every engraver ſet himſelf to copy it, and thouſands of imitations were diſperſed all over the kingdom. It was made into a pantomime, and performed on the ſtage. The rake's progreſs, perhaps ſuperior, had not ſo much ſucceſs, from want of novelty; nor indeed is the print of The arreſt equal in merit to the others.

The curtain was now drawn aſide, and his genius ſtood diſplayed in its full luſtre. From time to time he continued to give thoſe works that ſhould be immortal, if the nature of his art will allow it. Even the receipts for his ſubſcriptions had wit in them. Many of his plates he engraved himſelf, and often expunged faces etched by his aſſiſtants when they had not done juſtice to his ideas.

Not content with ſhining in a path untrodden before, he was ambitious of diſtinguiſhing himſelf as a painter of hiſtory. But not only his colouring and drawing rendered him unequal to the taſk; the genius that had entered ſo feelingly into the calamities and crimes of familiar life, deſerted him in a walk that called for dignity and grace. The burleſque turn of his mind mixed itſelf with the moſt ſerious ſubjects. In his Danaë, the old nurſe tries a coin of the golden ſhower with her teeth, to ſee if it is true gold: in The pool of Betheſda, a ſervant of a rich ulcerated lady beats back a poor man that ſought the ſame celeſtial remedy. Both circumſtances are juſtly thought, but rather too ludicrous. It is a much more capital fault that Danaë herſelf is a mere nymph of Drury. He ſeems to have conceived no higher idea of beauty.

So little had he eyes to his own deficiencies, that he believed he had diſcovered the principle of grace. With the enthuſiaſm of a diſcoverer he cried, Eureka! This was his famous line of beauty, the ground-work of his Analyſis, a book that has many ſenſible hints and obſervations, but that did not carry the conviction nor meet the univerſal acquieſcence he expected. As he treated his cotemporaries with ſcorn, they triumphed over this publication, and imitated him to expoſe him. Many wretched burleſque prints came out to ridicule his ſyſtem. There was a better anſwer to it in one of the two prints that he gave to illuſtrate his hypotheſis. In The ball, had he confined himſelf to ſuch outlines as compoſe awkwardneſs and deformity, he would have proved half his aſſertion—but he has added two ſamples of grace in a young lord and lady, that are ſtrikingly ſtiff and affected. They are a [*] Bath beau and a county-beauty.

But this was the failing of a viſionary. He fell afterwards into a groſſer miſtake. From a contempt of the ignorant virtuoſi of the age, and from indignation at the impudent tricks of picture-dealers, whom he ſaw continually recommending and vending vile copies to bubble-collectors, and from having never ſtudied, indeed having ſeen, few good pictures of the great Italian maſters, he perſuaded himſelf that the praiſes beſtowed on thoſe glorious works were nothing but the effects of prejudice. He talked this language till he believed it; and having heard it often aſſerted, as is true, that time gives a mellowneſs to colours and improves them, he not onlydenied the propoſition, but maintained that pictures only grew black and worſe by age, not diſtinguiſhing between the degrees in which the propoſition might be true or falſe. He went farther: he determined to rival the ancients—and unfortunately choſe one of the fineſt pictures in England as the object of his competition. This was the celebrated Sigiſmonda of ſir Luke Schaub, now in the poſſeſſion of the duke of Newcaſtle, ſaid to be painted by Correggio, probably by Furino, but no matter by whom. It is impoſſible to ſee the picture, or read Dryden's inimitable tale, and not feel that the ſame ſoul animated both. After many eſſays Hogarth at laſt produced *his* Sigiſmonda—but no more like Sigiſmonda than I to Hercules. Not to mention the wretchedneſs of the colouring, it was the repreſentation of a maudlin ſtrumpet juſt turned out of keeping, and with eyes red with rage and uſquebaugh, tearing off the ornaments her keeper had given her. To add to the diſguſt raiſed by ſuch vulgar expreſſion, her fingers were bloodied [†] by her lover's heart, that lay before her like that of a ſheep for her dinner. None of the ſober grief, no dignity of ſuppreſſed anguiſh, no involuntary tear, no ſettled meditation on the fate ſhe meant to meet, no amorous warmth turned holy by deſpair; in ſhort, all was wanting that ſhould have been there, all was there that ſuch a ſtory would have baniſhed from a mind capable of conceiving ſuch complicated woe; woe ſo ſternly felt and yet ſo tenderly. Hogarth's performance was more ridiculous than any thing he had ever ridiculed. He ſet the price of 400*l*. on it, and had it returned on his hands by the perſon for whom it was painted. He took ſubſcriptions for a plate of it, but had the ſenſe at laſt to ſuppreſs it. I make no more apology for this account than for the encomiums I have beſtowed on him. Both are dictated by truth, and are the hiſtory of a great man's excellencies and errors. Milton, it is ſaid, preferred his Paradiſe Regained to his immortal poem.

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[*] In the original plate that figure repreſented the preſent king, then prince; but he was deſired to alter it. The preſent figure was taken from the laſt duke of Kingſton; yet, though like, is ſtiff and far from graceful.

[†] In the biographic Anecdotes of Hogarth it is ſaid, that my memory muſt have failed me, for that on repeated inſpection it is evident that the fingers *are* unſtained with blood. Were they always ſo? I ſaw it when firſt painted, and bloody they were. In page 46 it is confeſſed, that upon the criticiſm of one connoiſſeur or another the picture was ſo altered, that an old friend of Mr. Hogarth ſcarce knew it again.

The laſt memorable event of our artiſt's life was his quarrel with Mr. Wilkes; in which, if Mr. Hogarth did not commence direct hoſtilities on the latter, he at leaſt obliquely gave the firſt offence by an attack on the friends and party of that gentleman. This conduct was the more ſurpriſing, as he had all his life avoided dipping his pencil in political conteſts, and had early refuſed a very lucrative offer that was made to engage him in a ſet of prints againſt the head of a court-party. Without entering into the merits of the cauſe, I ſhall only ſtate the fact. In September 1762, Mr. Hogarth publiſhed his print of the Times. It was anſwered by Mr. Wilkes in a ſevere North-Briton. On this the painter exhibited the caricatura of the writer. Mr. Churchill, the poet, then engaged in the war, and wrote his epiſtle to Hogarth, not the brighteſt of his works, and in which the ſevereſt ſtrokes fell on a defect that the painter had neither cauſed nor could amend—his age; and which however was neither remarkable nor decrepit; much leſs had it impaired his talents, as appeared by his having compoſed but ſix months before one of his moſt capital works, the ſatire on the Methodiſts. In revenge for this epiſtle, Hogarth caricatured Churchill under the form of a canonical bear, with a club and a pot of porter——Et vitulâ tu dignus & hic—Never did two angry men of their abilities throw mud with leſs dexterity.

Mr. Hogarth, in the year 1730, married the only daughter of ſir James Thornhill, by whom he had no children. He died of a dropſy in his breaſt at his houſe in Leiceſter-fields, October 26, 1764.

He ſold about twenty-four of his principal pictures by auction in 1745. Mr. Vincent Bourne addreſſed a copy of Latin hendecaſyllables to him on his chief pictures; and Roquetti, the enameller, publiſhed a French explanation, though a ſuperficial one, of many of his prints, which, it was ſaid, he had drawn up for the uſe of marſhal Belleiſle, then a priſoner in England.

As I am poſſeſſed of the moſt complete collection of his prints that I believe exiſts, I ſhall for the uſe of collectors give a catalogue of them. Moſt of them were aſſembled by Mr. Arthur Pond, and ſome of them probably are now no where elſe to be found. I have added every other print that I could diſcover to have been deſigned or engraved by him. He had kept no ſuite himſelf, and had forgotten ſeveral in which he had been concerned. He gave me what few ſketches had not been forced from him by his friends, particularly the Committee above mentioned, and the firſt thoughts for Induſtry and Idleneſs.

CATALOGUE of Mr. HOGARTH's PRINTS.

CLASS I. MISCELLANEOUS.

1. W. HOGARTH, engraver, with two figures and two Cupids, April 28, 1720.

2. His own cypher, with his name under it at length; a plate he uſed for his books.

3. His own head in a cap, oval frame, a pug dog, and a pallet with the line of beauty, &c. inſcribed Gulielmus Hogarth. Se ipſe pinxit et ſculpſit, 1749. A ſquare print.

4. His own portrait, ſitting and painting the muſe of Comedy. Head profile, in a cap. The Analyſis of beauty on the floor. W. Hogarth, ſerjeant-painter to his majeſty. The face engraved by W. Hogarth, 1758.

5. The ſame; the face retouched, but not ſo like as in the preceding. Comedy alſo has the face and maſk marked with black, and inſcribed, Comedy, 1764. No other inſcription but his name, William Hogarth.

* 5. His own head with a hat on; mezzotinto. Weltdon and Hogarth pinx. Charles Townley fecit. 1781.

6. People in a ſhop, under the king's arms: Mary and Ann Hogaath. A ſhop-bill.

7. Small oval print for The rape of the lock; for the top of a ſnuff-box.

8. An emblematic print repreſenting Agriculture and Arts. Seems to be a ticket for ſome ſociety.

9. A coat of arms, with two ſlaves and trophies. Plate for books.

10. A foreign coat of arms, ſupporters a ſavage and angel. Ditto.

11. A grifon with a flag. A creſt.

12. Another coat of arms, and two boys as terms.

13. A Turk's head. A ſhop-bill.

14. An angel holding a palm in the left hand. A ſhop-bill.

15. A ſmall angel, almoſt the ſame as the preceding.

16. Lord Aylmer's coat of arms.

17. Two ditto of the ducheſs of Kendal.

18. A ſhop-bill, repreſenting trade and arms of Florence.

19. A ticket for the benefit of Milward, the tragedian.

20. A ticket for a burial.

21. A large oval coat of arms, with terms of the four ſeaſons.

22. Capt. Coram and the children of the Foundling hoſpital. A ticket.

23. Five Muſcovites. Small plate for a book of travels.

24. Muſic introduced to Apollo by Minerva, 1727. Frontiſpiece to ſome book, muſic, or ticket for a concert.

25. Minerva ſitting and holding the arms of Holland, four Cupids round her. Done for the books of John Holland, herald-painter.

26. Chriſt and his diſciples; perſons at a diſtance carried to an hoſpital. In as much as ye have done it unto one of the leaſt of theſe my brethren, ye have done it unto me. St. Matt. xxv. ver. 40. W. Hogarth inv. C. Grignion, ſculp. Ticket for a charity.

27. Another, almoſt the ſame as the preceding, but with a view of the London hoſpital.

28. Another, with the arms of the duke of Richmond.

29. Seven ſmall prints for Apuleius's Golden Aſs. W. Hogarth inv. & ſculp. On ſome, W. Hogarth fec.

36. Gulliver preſented to the queen of Babilary. W. Hogarth inv. Ger. Vandergucht ſculp. It is the frontiſpiece to the Travels of capt. John Gulliver.

37. Five ſmall prints for the tranſlation of Caſſandra. W. Hogarth inv. & ſculp.

42. Six larger for Don Quixote. W. Hogarth inv. & ſculp.

48. Two ſmall for Milton. W. Hogarth inv. & ſc.

50. Frontiſpiece to Terræ-filius. W. Hogarth fec.

51. Frontiſpiece to Tom Thumb. W. Hogarth inv. Ger. Vandergucht ſc. There is ſome humour in this print.

52. Frontiſpiece to The humours of Oxford. W. Hogarth inv. Ger. Vandergucht ſc.

53. Judith and Holofernes. Per vulnera ſervor, morte tuâ vivens. W. Hogarth inv. Ger. Vandergucht ſc. A frontiſpiece.

54. Perſeus, and Meduſa dead, and Pegaſus. Frontiſpiece to the books of the entertainment of Perſeus and Andromeda. W. H. fec.

55. A monk leading an aſs with a Scotch man and woman on it. Head-piece to the Jacobite's Journal. Though this was done in 1748, I place it here among his indifferent prints.

56. Twelve prints to Aubrey de la Motray's Travels. His name to each. The 13th has Parker ſcul.

68. Fifteen head-pieces for Beaver's military puniſhments of the ancients; but ſcarce any copies have theſe plates.

69. Impreſſion from a bit of plate.

70. Frontiſpiece to the Scots opera.

71. Houſe at Chiſwick; etched by himſelf.

72. Buſt of Heſiod; prefixed to Cook's tranſlation.

73. Another frontiſpiece to Perſeus and Andromeda, different from 54.

75. Two plates to Moliere.

CLASS 2. PORTRAITS.

1. The right hon. Frances lady Byron. Whole length, mezzotinto. W. Hogarth pinx. J. Faber fec. 1736.

2. The right hon. Guſtavus lord viſcount Boyne, &c. &c. Whole length, mezzotinto. W. Hogarth pinx. Andrew Miller fecit. A very bad print, done in Ireland.

3. Martin Folkes: half length: engraved. Mine is a proof, and has no inſcription.

4. Sarah Malcolm, executed in 1732 for murdering her miſtreſs and two other women; drawn in Newgate. W. Hogarth (ad vivum) pinxit & ſculpſit. This woman put on red to ſit to him for her picture two days before her execution. I have the original.

5. Simon lord Lovat, drawn from the life and etched in aquafortis by William Hogarth, 1746.

6. Mr. Pine, in the manner of Rembrandt. Mezzotinto, by McArdell.

7. Another leaning on a cane, an unfiniſhed mezzotinto.

8. Captain Thomas Coram, who obtained the charter for the Foundling-hoſpital. Mezzotinto, by McArdell.

9. Jacobus Gibbs, architectus. W. Hogarth delin. J. McArdell fec. partly mezzotinto, partly graved.

10. Daniel Lock, eſq. mezzotinto. Wm. Hogarth pinx. J. McArdell fecit.

11. Benjamin Hoadley, biſhop of Wincheſter. W. Hogarth pinx. B. Baron ſculp.

12. A ſmall oval of ditto.

13. Thomas Herring, archbiſhop of Canterbury. W. Hogarth pinx. B. Baron ſculp.

14. Mr. Garrick*, in the character of Richard III. Painted by William Hogarth; engraved by Wm. Hogarth and C. Grignion.

15. T. Morell, S. T. P. S. S. A. W. Hogarth delin. James Baſire ſculp.

16. Mr. Huggins, with a buſt of Arioſto. Small round.

17. Henry Fielding, ætatis 48. W. Hogarth del. James Baſire ſculp.

18. John Wilkes, eſq. Drawn from the life and etched in aquafortis by Wm. Hogarth.

19. The Bruiſer, C. Churchill in the character of a Ruſſian Hercules, &c. a Dutch dog piſſing on the Epiſtle to Hogarth: a pallet: the North-Britons, and a begging-box to collect ſubſcriptions for them. Deſigned and engraved by Wm. Hogarth.

20. The ſame; but over the pallet lies a political print, in which the painter is correcting Churchill and Wilkes in the characters of a bear and a monkey. Other ſatirical emblems behind.

CLASS 3. COMIC AND SERIOUS PRINTS.

1. A burleſque on Kent's altar-piece at St. Clement's, with notes. It repreſents angels very ill drawn, playing on various inſtruments.

2. A midnight modern converſation.

3. Twelve prints for Hudibras, the large ſet.

4. The ſmall ſet, containing ſeventeen prints with Butler's head.

5. A woman ſwearing a child to a grave citizen, with twelve Engliſh verſes. W. Hogarth pinx. J. Sympſon jun. ſculp. A very bad print.

6. Mary Tofts, the rabbit-woman of Godalmin, in labour. No name to it.

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* Mr. Garrick had ſeveral of Hogarth's paintings; and the latter deſigned for him, as preſident of the Shakeſpeare club, a mahogany chair richly carved, on the back of which hangs a medal of the poet carved by Hogarth out of a piece of the mulberry-tree planted at Stratford by Shakeſpeare.

7. The Lilliputians giving a clyſter to Gulliver. A ſuppoſed Lilliputian painter's name to it *. Hogarth ſculp.

8. An emblematic print on the South-ſea. Perſons riding on wooden horſes. The devil cutting Fortune into collops. A man broken on the wheel, &c. W. Hogarth inv. & ſc. There are four different impreſſions of this.

9. A maſquerade. There is much wit in this print. Invented for the uſe of ladies and gentlemen by the ingenious Mr. H——r. (Heidegger.) Three different.

10. Another, ſmaller, on maſquerades and operas. Burlington-gate, as in the following. W. Hogarth inv. & ſculp.

11. The gate of Burlington-houſe. Pope white-waſhing it, and beſpattering the duke of Chandos's coach. A ſatire on Pope's Epiſtle on taſte. No name.

12. The Lottery. Emblematic, and not good. W. Hogarth inv. & ſculp.

13. Taſte in high life. A beau and a faſhionable old lady. Painted by Mr. Hogarth. This was probably not publiſhed by himſelf.

14. Booth, Wilks and Cibber contriving a pantomime. A ſatire on farces. No name.

15. Charmers of the age. A ſatire on ſtage-dancers. A ſketch. No name. The two laſt very ſcarce.

16. Henry VIII. and Anne Boleyn. Hogarth deſign. & ſculp. Very indifferent.

17. The myſtery of maſonry brought to light by the Gormogons. Stolen from Coypel's Don Quixote. W. Hogarth inv. & ſculp.

18. Sancho ſtarved at dinner by his phyſician. W. Hogarth inv. & ſculp.

19. A very rare hieroglyphic print in Mr. Walpole's collection, repreſenting Royalty, Epiſcopacy, and Law, compoſed of emblematic attributes, and no human features or limbs; with attendants of ſimilar ingredients. Beneath is this inſcription: Some of the principal inhabitants of the moon, as they

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* Which contains the letters that form the name of Jonathan Swift.

were perfectly diſcovered by a teleſcope, brought to the greateſt perfection ſince the laſt eclipſe; exactly engraved from the objects, whereby the curious may gueſs at their religion, manners, &c. Price ſixpence.

20. Boys peeping at Nature. The ſubſcription-ticket to The harlot's progreſs.

21. The harlot's progreſs, in ſix plates.

22. The rake's progreſs, in eight plates *.

23. The fourth plate of the ſame, with variations.

24. Two prints: Before and After.

25. The ſleeping congregation †.

26. Bartholomew-fair.

27. A feſtoon with a maſk, a roll of paper, a pallet, and a laurel. Subſcription-ticket for Garrick in Richard the third.

28. The poor poet.

29. The lecture. Datur vacuum.

30. The laughing audience.

31. Conſultation of phyſicians. Arms of the undertakers.

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* The rake's progreſs was pirated by Boitard on one very large ſheet of paper, containing the ſeveral ſcenes repreſented by Mr. Hogarth. It came out about a fortnight before the genuine ſet, but was ſoon forgotten. However, this gave occaſion to Hogarth to apply for an act of parliament to ſecure the property of prints. He applied to Mr. Huggins, who took for his model the ſtatute of queen Anne in favour of literary property. The act paſſed; but ſome years after appeared to be too looſely drawn; for on a cauſe founded on it, which came before lord Hardwick in chancery, he determined that no aſſignee, claiming under an aſſignment from the original inventor, could take any benefit by it. Hogarth, immediately after the paſſing the act, publiſhed a ſmall print with emblematic devices, and an inſcription expreſſing his gratitude to the three branches of the legiſlature. This plate he afterwards made to ſerve for a receipt for ſubſcriptions to the election prints. Vide N° 58 of this claſs ‖.

† Sir Edward Walpole had the original picture. The clerk's head is admirably well painted and with great force; but he is dozing, and not leering at the young woman near him, as in the print.

‖ Chancellor Hoadley wrote verſes to be placed under each plate of The rake's progreſs: they are printed in the 5th volume of Dodſley's collection of poems, p. 269.

32. Rehearſal of an oratorio. Singing men and boys.

33. The four parts of the day.

34. Strolling actreſſes dreſſing in a barn.

35. The ſearch-night. W. Hogarth inv. A very bad print, and I believe an impoſition.

36. The enraged muſician.

37. Characters and caricaturas, to ſhow that Leonardo da Vinci exaggerated the latter. The ſubſcription-ticket to Marriage à-la-mode.

38. Marriage à-la-mode, in ſix prints.

39. The pool of Betheſda, from the picture he painted for St. Bartholomew's hoſpital, in which pariſh he was born. Engraved by Ravenet.

40. Ditto; large, by Ravenet and Picot.

41. The good Samaritan; ditto, by Ravenet and Delatre.

42. Orator Henley chriſtening a child. Mezzotinto.

43. A ſtage-coach. An election-proceſſion in the yard.

44. Induſtry and Idleneſs, in twelve plates.

45. An auction of pictures, duplicates of the ſame pictures. This was a ticket to admit perſons to bid for his works at his auction.

46. The gates of Calais. His own head ſketching the view. He was arreſted as he was making the drawing, but ſet at liberty when his purpoſe was known.

47. A ſtand of various arms, bagpipes, &c. The ſubſcription-ticket for The march to Finchley.

48. The march to Finchley; dedicated to the king of Pruſſia, in reſentment for the late king's ſending for the picture to St. James's and returning it without any other notice.

49. Beer-ſtreet; two of them with variations; and Gin-lane.

50. The ſtages of cruelty, in four prints.

51. Paul before Felix, deſigned and ſcratched in the true Dutch taſte by W. Hogarth. This is a ſatire on Dutch pictures.

52. Paul before Felix, from the original painting in Lincoln's-inn hall, painted by W. Hogarth. There is much leſs dignity in this than wit in the preceding.

53. The ſame, as firſt deſigned; but the wife of Felix was afterwards omitted, becauſe St. Paul's hand was very improperly placed before her.

54. Columbus breaking the egg. The ſubſcription-ticket to his Analyſis.

55. The two prints to the Analyſis. Two other editions with variations.

56. France and England, two plates.

57. Two plates to Triſtram Shandy.

58. Crowns, mitres, maces, &c. The ſubſcription-ticket to The election.

59. Four prints of an election.

60. The ſleeping judges.

61. Ditto; but with heads after L. da Vinci.

62. The cockpit.

63. Frontiſpiece to The farmer's return from London.

64. The wigs and head-dreſſes at the coronation of George III.

65. Credulity, Superſtition, and Fanaticiſm. Satire on the methodiſts.

66. Frontiſpiece to Kirby's Perſpective. Satire on falſe perſpective.

67. Frontiſpiece to Brook Taylor's Perſpective. With an attempt at a new order.

68. Two ſmall heads of men in profile in one plate, etched by Mr. Ireland, from a ſketch in his own collection.

69. Frontiſpiece and tailpiece to the catalogue of pictures exhibited in 1761.

70. Time blackening a picture. Subſcription-ticket for his Sigiſmunda. This and the preceding tailpiece are ſatires on connoiſſeurs.

71. Frontiſpiece to a pamphlet againſt the Hutchinſonians, never publiſhed. It repreſents a witch ſitting on the moon, and watering on a mountain, whence iſſue mice which are devouring ſir Iſaac Newton's Optics: one mouſe lies dead on Hutchinſon's works, probably to imply being choked. The conundrum ſignifies, Front-is-piſs.

72. Print of the weighing-houſe to Club's Phyſiognomy; a humorous pamphlet in quarto, publiſhed in 1763, and dedicated to Hogarth.

73. The times.

74. Tailpiece to his works. Another ſatire on dealers in dark pictures*.

75. Rich's glory.

76. Beggar's opera: doubtful.

77. Scene in an opera.

78. Orator Henley's chapel: doubtful.

79. Æneas in a ſtorm: ditto.

80. Wolfe's monument: very doubtful.

81. Heads from the Cartoons: ditto.

82. The frolick; a ſmall copy of The ſearch-night, N 35.

83. Moſes brought to Pharaoh's daughter; by Hogarth and Luke Sullivan.

84. Boys drawing from Nature. Subſcription-ticket to the above and Paul before Felix; a variation of N° 20.

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* On this print, which he calls Finis, and repreſents the deſtruction of all things, the following epigram, aſcribed to Charles Churchill the poet, was printed in the General Advertiſer in 1778, from the Muſe's Mirror:——

On Hogarth's print of Bathos, or The art of ſinking in painting.

All muſt old Hogarth's gratitude declare,
Since he has nam'd old Chaos for his heir;
And while his works hang round that anarch's throne,
The connoiſſeurs will take them for his own.

PRINTS FROM HOGARTH

Publiſhed ſince Mr. NICHOLS'S *Liſt was printed.*

The ſtaymaker: and

Debates on palmiſtry. Etched by Haynes from deſigns in the poſſeſſion of Mr. S. Ireland.

Henry Fox, lord Holland: and

James Caulfield, earl of Charlemont. By ditto from ditto.

The ſhrimp-girl, a head, by Bartolozzi.

Two plates of Taylor, the boxer, wreſtling with Death; by Liveſay.

Mr. Benjamin Read; and

Mr. Gabriel Hunt: members of a club with Hogarth; by ditto.

Nine prints to Hogarth's Tour, from drawings by Hogarth and Scott; by ditto.

Theſe laſt fourteen prints were publiſhed by ſubſcription by Mrs. Hogarth, in April 1782. Some few copies of the Tour were printed by Mr. Nichols in the preceding year. It was a party of pleaſure down the river into Kent undertaken by Mr. Hogarth, Mr. Scott, and three of their friends; in which they intended to have more humour than they accompliſhed, as is commonly the caſe in ſuch meditated attempts. The tour was deſcribed in verſe by one of the company, and the drawings executed by the two painters, but with little merit, except in the views taken by Mr. Scott.

ADDITIONS SINCE THE FORMER EDITION.

Small arms of Gamble: etched by Mr. Ireland.

Title to Biographical anecdotes: ditto.

Hogarth's cot: ditto.

Hogarth's creſt: by Liveſay.

Copy of The rape of the lock: by Mr. Ireland.

Arms for the Foundling-hoſpital: Liveſay.

Coat of arms, with four terms; an impreſſion from plate; different from N° 21. Claſs 1.

Subſcription ticket, intended for Sigiſmunda: doubtful.

Hogarth's portrait.

Thomas Pellet, M. D. by Hall.

Bullock, the comedian: ditto.

Sir James Thornhill: by Mr. Ireland.

Hogarth: ditto.

Black girl in bed: copied by ditto.

Variation of Orator Henley chriſtening a child: ditto.

Shepherd boy: ditto.

The politician: by Sherwin.

A landſcape: by Mr. Ireland.

Jack in an office: ditto.

Characters who frequented Button's coffee-houſe; four plates: ditto.

Woman's head, as Diana: ditto.

Head of a black girl: ditto.

Hogarth, in his portrait-converſations, was imitated by Phillips, a young man who acquired great buſineſs. He was ſon of a painter in oil, who died in 1741, aged about ſixty. The ſon died much younger.

CHAP. XXI.

Painters in Enamel and Miniature, Statuaries, and Medalliſts, in the Reign of GEORGE II.

JOHN STEPHEN LIOTARD,

OF Geneva*, came over in the laſt reign, and ſtayed two years. He painted admirably well in miniature, and finely in enamel, though he ſeldom practiſed it. But he is beſt known by his works in crayons. His likeneſſes were as exact as poſſible, and too like to pleaſe thoſe who ſat to him: thus he had great buſineſs the firſt year, and very little the ſecond. Devoid of imagination, and one would think of memory, he could render nothing but what he ſaw before his eyes. Freckles, marks of the ſmall-pox, every thing found its place; not ſo much from fidelity, as becauſe he could not conceive the abſence of any thing that appeared to him. Truth prevailed in all his works, grace in very few or none. Nor was there any eaſe in his outline; but the ſtiffneſs of a buſt in all his portraits. Thence, though more faithful to a likeneſs, his heads want air and the ſoftneſs of fleſh, ſo conſpicuous in Roſalba's pictures. Her bodies have a different fault; ſhe gave to men an effeminate protuberance about the breaſts; yet her pictures have much more genius. The earls of Harrington† and Beſborough have ſome of his moſt capital works. At Conſtantinople he became acquainted with the late lord Edgcumbe, and ſir Everard Fawkener, our ambaſſador, who perſuaded him to come to England. On his way he paſſed ſome time at Paris. In his journey to the Levant he adopted the eaſtern habit, and wore it here with a very long beard. It contributed much to the portraits of himſelf, and ſome thought to draw cuſtomers; but he was really a painter of uncommon merit. After his return, he married a young

[*] He was born in 1702, and was deſigned for a merchant. He went to ſtudy at Paris in 1725, and in 1738 accompanied the marquis de Puiſieux to Rome, who was going ambaſſador to Naples. At Rome he was taken notice of by the earls of Sandwich and Beſborough, then lord Duncannon, who engaged Liotard to go with them on a voyage to Conſtantinople. *See Muſeum Florent.* vol. x. where lord Duncannon's name is ſpelt milord D'un Canon.

[†] The earl of Sefton has purchaſed thoſe that were in the collection of the late lord Harrington: one repreſents mademoiſelle Gaucher, miſtreſs of W. Anne earl of Albemarle, in a Turkiſh dreſs, ſitting: the other, a lady at breakfaſt and her maid.

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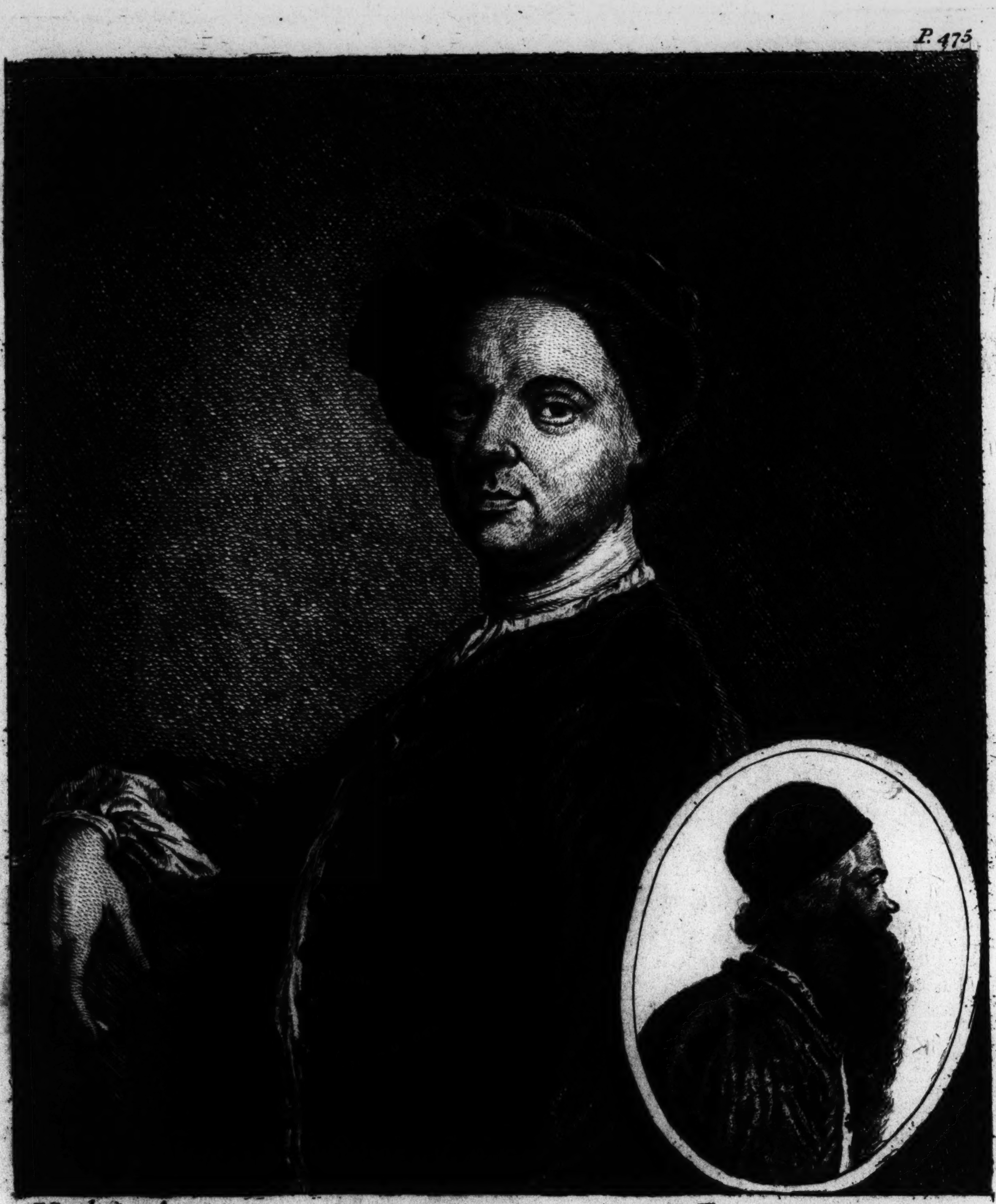

J. Bretherton. f

LIOTARD.

FREDERICK ZINCKE.

wife*, and ſacrificed his beard to Hymen. He came again to England in 1772, and brought a collection of pictures of different maſters, which he ſold by auction; and ſome pieces of glaſs painted by himſelf with ſurpriſing effect of light and ſhade, but a mere curioſity, as it was neceſſary to darken the room before they could be ſeen to advantage: he affixed too, as uſual, extravagant prices to them. He ſtaid here about two years, as in his former journey. He has engraved ſome Turkiſh portraits, one of the empreſs queen and the eldeſt arch-ducheſs, in Turkiſh habits, and the heads of the emperor and empreſs.

CHRISTIAN FREDERIC ZINCKE

was born at Dreſden about 1684, and came to England in 1706, where he ſtudied under Boit, whom at length he not only ſurpaſſed, but rivalled Petitot. I have a head of Cowley by him after ſir Peter Lely, which is allowed to excel any ſingle work of that charming enameller. The impaſſioned glow of ſentiment, the eyes ſwimming with youth and tenderneſs, and the natural fall of the long ringlets that flow round the unbuttoned collar, are rendered with the moſt exquiſite nature, and finiſhed with elaborate care. For a great number of years Mr. Zincke had as much buſineſs as he could execute; and when at laſt he raiſed his price from twenty to thirty guineas, it was occaſioned by his deſire of leſſening his fatigue; for no man, ſo ſuperior in his profeſſion, was leſs intoxicated with vanity. He was particularly patronized by the late king and queen, and was appointed cabinet-painter to the late prince of Wales. Her royal highneſs princeſs Amelia has many portraits of the royal family by him of a larger than his uſual ſize†. The late duke of Cumberland bought ſeveral of his beſt works, particularly his beautiful copy of Dr. Meade's queen of Scots by Iſaac Oliver. He made a ſhort viſit to his own country in 1737; and about 1746, his eyes failing, he retired from buſineſs to South-Lambeth, with a ſecond wife, by whom he had three or four children. His firſt wife was a handſome woman, of whom he had been very fond; there is a print of him and her; he had a ſon by her, for whom he bought a place in the Six clerks office, and a daughter, who died a little before he retired to Lambeth. After his quitting buſineſs, madame Pompadour prevailed upon him to copy in enamel a picture of the king of France, which ſhe ſent over on purpoſe. Mr. Zincke died in March, 1767*.

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* Maria Fargues, daughter of a merchant at Amſterdam.

† There are ten; two of the late king, as many of his queen, the duke of Cumberland when a boy, and the five princeſſes his ſiſters. Princeſs Amelia had them newly ſet in two fine gilt frames and glaſſes, and gave them in 1783 to the prince of Wales.

ROUQUET,

a Swiſs of French extraction, was many years in England, and imitated Mr. Zincke in enamel with ſome ſucceſs. He afterwards ſettled at Paris, and improved conſiderably. He publiſhed a ſmall tract on the preſent ſtate of the arts in England; and another, entitled, L'Art de la peinture en fromage ou en ramequin, 12mo, 1755.† I have mentioned his explanation of Hogarth's prints.

GROTH,

a German, painted in water-colours and enamel, but made no great proficience.

BERNARD LENS,

of a family of artiſts, whom I have mentioned in the Catalogue of Engravers, was an admirable painter in miniature. He painted ſome portraits in that way; but his excellence was copying the works of great maſters, particularly Rubens and Vandyck, whoſe colouring he imitated exactly. He was painter to the crown by the title of enameller, which was changed from limner when Boit held the office. Lens publiſhed ſome views and drawing-books, as he had many ſcholars. He made two ſales of his pictures, and died at Knightſbridge, whither he had retired from buſineſs about 1741. He had three ſons, two that followed his profeſſion, of whom one is yet living.

JOSEPH GOUPY

was another fine painter in water colours, but in a different ſtyle from Lens. The latter ſtippled the faces, and finiſhed highly; Goupy imitated the boldneſs of ſtrokes in oil. The latter too copied many pictures of Italian maſters, and excelled in imitating Salvator Roſa, from whoſe works he engraved ſome

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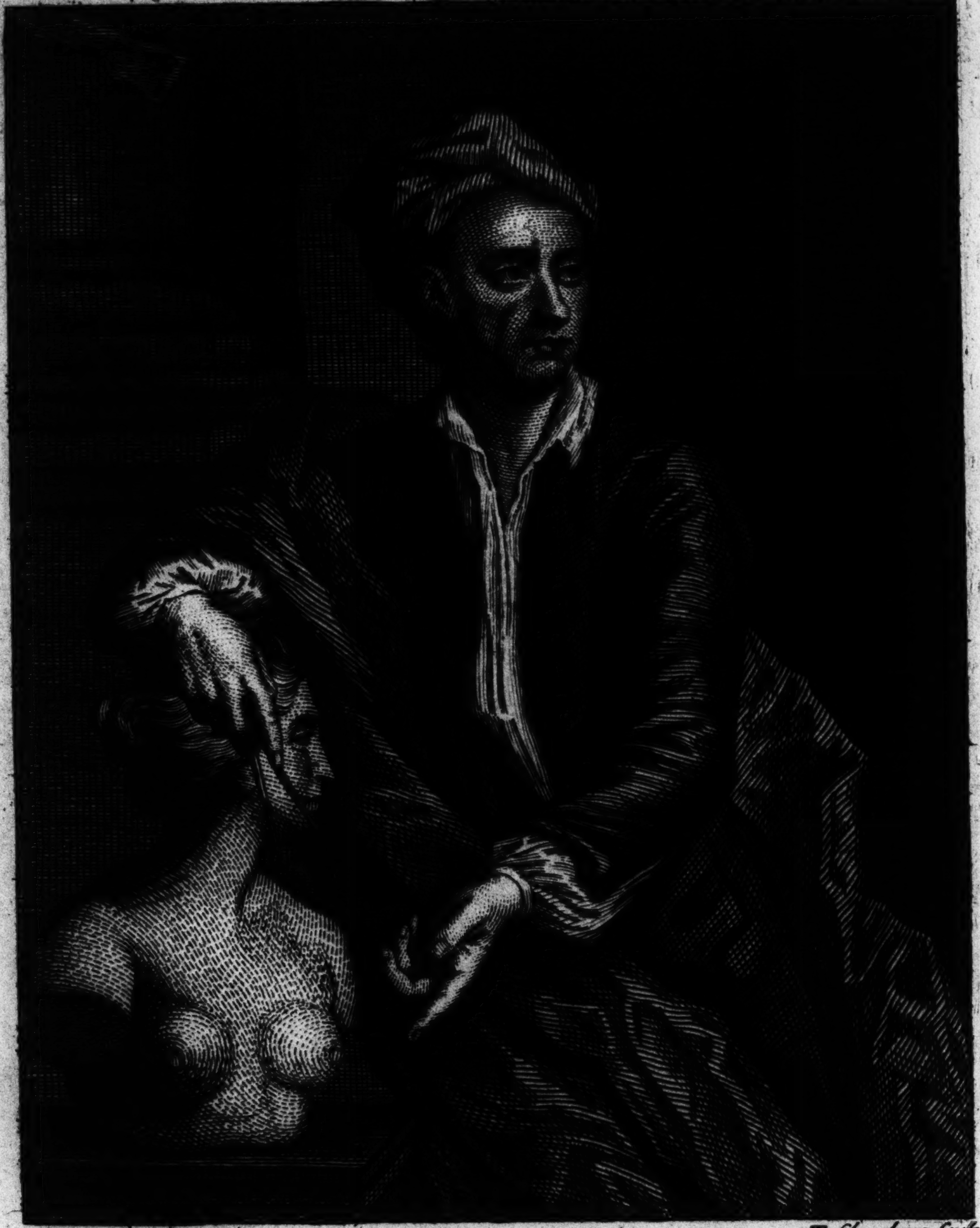
* Zincke is recorded in the following lines of Dr. Young's Love of fame, ſat. 6:

You here in miniature your pictures ſee,
Nor hope from Zincke more juſtice than from me.
My portraits grace your mind as his your ſide;
His portraits will inflame, mine quench your pride.
His dear, you frugal; chooſe my cheaper lay,
And be your reformation all my pay.

† Vide La France litteraire, ou Dictionnaire des auteurs François vivans, par M. Formey, 1757.

prints.



J. Vanderbank pinxit. *T. Chambars Sculp.*

MICHAEL RYSBRACK.

prints. He had the honour of teaching her royal highneſs the princeſs of Wales; and was cabinet-painter to the prince. His copies of the Cartoons were ſold to the duke of Chandos for 300 *l.* but at the duke's ſale produced not 17 guineas. If the painter had exacted, the public had ſtill leſs juſtice. Joſeph died the latter end of 1747. His collection was ſold by auction in March 1765. There was a caricatura in crayons (from which there is a print) of Handel with a ſnout of a hog playing on an organ, and many ſymbols of gluttony round him: he and Goupy had quarrelled.—There was alſo a piece in oil by Hamilton with portraits of ſeveral artiſts. Joſeph had an uncle, born in France (from whence the family ſprung), who came to England, and had already a brother here a fan-painter. Louis, of whom I ſpeak, painted portraits in oil, and afterwards worked in freſco and crayons, and taught miniature. He had attended lord Burlington into Italy. There is a print of him by George White. His nephew Joſeph, and Bernard Lens, were two of our beſt miniature-painters, and their works worthy of any cabinet.

JAMES DEACON,

a gentleman of great talents for muſic and drawing, towards the end of his life engaged profeſſedly in the buſineſs, took Mr. Zincke's houſe in Covent-garden, and painted portraits in miniature in a very maſterly manner; but had ſcarce embarked in the profeſſion, when he loſt his life attending a cauſe at the Old Bailey, the day that the gaol-diſtemper deſtroyed the judge, the lord-mayor, and ſo many of the audience, in May 1750.

——— SPENCER

painted portraits in miniature, and laſtly in enamel, with ſome merit. He died October 30, 1763.

STATUARIES.

J. MICHAEL RYSBRACH,

the beſt ſculptor that has appeared in theſe iſlands ſince Le Sœur, was born at Antwerp. His father was a landſcape-painter, and had been in England, but quitted it with Largilliere and went to Paris, where he married, and returning to Bruſſels and Antwerp, died at the latter in 1726, at the age of fourſcore. Michael his ſon arrived here in 1720, then about the age of twenty-ſix, and began by modelling ſmall figures in clay, to ſhow his ſkill. The earl of Nottingham ſat to him for his buſt; in which the artiſt ſucceeded ſo well, that he began to be employed on large works, particularly monuments. For ſome time he was engaged by Gibbs, who was ſenſible of the young man's merit, but turned it to his own account, contracting for the figures with the perſons who beſpoke the tombs, and gaining the chief benefit from the execution. Thus Gibbs received 100*l.* apiece from lord Oxford for the ſtatues on Prior's monument, yet paid Ryſbrach but 35*l.* each. The ſtatuary, though no vain man, felt his own merit, and ſhook off his dependence on the architect, as he became more known and more admired. Buſineſs crowded upon him, and for many years all great works were committed to him; and his deep knowledge of his art and ſingular induſtry gave general ſatisfaction. His models were thoroughly ſtudied, and ably executed; and as a ſculptor capable of furniſhing ſtatues was now found, our taſte in monuments improved, which till Ryſbrach's time had depended more on maſonry and marbles than ſtatuary. Gothic tombs owed their chief grandeur to rich canopies, fret-work, and abundance of ſmall niches and trifling figures. Biſhops in cumbent attitudes and croſs-legged templars admitted no grace, nor required any. In the reigns of queen Elizabeth and king James I. a ſingle figure reclining at length on the elbow in robes or ſerjeant's gown, was commonly overwhelmed and ſurrounded by diminutive pillars and obeliſks of various marbles; and, if particularly ſumptuous, of alabaſter gilt. Gibbs, in the duke of Newcaſtle's monument in the abbey, ſeems to have had an eye to that kind of taſteleſs expence. From the reign of Charles I. altar-tombs or mural tablets with cherubims and flaming urns, generally ſatisfied the piety of families. Bird indeed beſtowed buſts and bas-reliefs on thoſe he decorated; but ſir Cloudeſly Shovel's, and other monuments by him, made men of taſte dread ſuch honours. Now and then had appeared a ray of ſimplicity, as in ſir Francis Vere's and captain Hollis's tombs. The abilities of Ryſbrach taught the age to depend on ſtatuary for its beſt ornaments; and though he was too fond of pyramids for back-grounds, his figures are well diſpoſed, ſimple and great. We ſeem ſince to have advanced into ſcenery. Mr. Nightingale's tomb, though finely thought and well executed, is more theatric than ſepulchral. The crowds and cluſters of tombs in the abbey have impoſed hard conditions on our ſculptors, who have been reduced to couch obeliſks in ſlanting windows, and rear maſſes into the air, while St. Paul's remains naked of ornaments; though it had better remain ſo, than be ſubjected to the indiſcriminate expence of all who are willing to indulge their vanity.

Beſides numbers more, Ryſbrach executed the monument of ſir Iſaac Newton, and of the duke of Marlborough at Blenheim, and the equeſtrian ſtatue in bronze of king William at Briſtol in 1733, for which he received 1800*l.* Scheemaker's model, which was rejected, was however ſo well deſigned, that the city of Briſtol made him a preſent of 50*l.* for his trouble. Ryſbrach made alſo a great many buſts, and moſt of them very like; as of Mr. Pope, Gibbs, ſir Robert Walpole, the duke and ducheſs of Argyle, the ducheſs of Marlborough, lord Bolingbroke, Wootton, Ben Jonſon, Butler, Milton, Cromwell, and himſelf; the ſtatues of king George I. and of king George II. at the Royal-exchange; the heads in the hermitage at Richmond, and thoſe of the Engliſh worthies in the Elyſian-fields at Stowe.

This enjoyment of deſerved fame was at length interrupted by the appearance of Mr. Scheemaker's Shakeſpeare in Weſtminſter-abbey, which, beſides its merit, had the additional recommendation of Mr. Kent's faſhionable name. I ſhall ſay ſomething hereafter on the defects of that deſign. It however hurt the vogue of Mr. Ryſbrach, who, though certainly not obſcured, found his buſineſs decline, as it was affected conſiderably afterwards by the competition of Mr. Roubiliac; and no merit can chain the fickleneſs of faſhion. Piqued at Mr. Scheemaker's ſucceſs, Ryſbrach produced his three ſtatues of Palladio, Inigo Jones, and Fiamingo, and at laſt his chef d'œuvre, his Hercules; an exquiſite ſummary of his ſkill, knowledge, and judgment. This athletic ſtatue, for which he borrowed the head of the Farneſian god, was compiled from various parts and limbs of ſeven or eight of the ſtrongeſt and beſt made men in London, chiefly the bruiſers and boxers of the then flouriſhing amphitheatre for boxing; the ſculptor ſelecting the parts which were the moſt truly formed in each. The arms were Broughton's, the breaſt a celebrated coachman's, a bruiſer, and the legs were thoſe of Ellis the painter, a great frequenter of that gymnaſium. As the games of that Olympic academy frequently terminated to its heroes at the gallows, it was ſoon after ſuppreſſed by act of parliament; ſo that in reality Ryſbrach's Hercules is the monument of thoſe gladiators. It was purchaſed by Mr. Hoare, and is the principal ornament of the noble temple at Stourhead, that beautiful aſſemblage of art, taſte, and landſcapes.

Mr. Ryſbrach, who had by no means raiſed a fortune equal to his deſerts, before his death made a public ſale of his remaining works and models, to which he added a large collection of his own hiſtoric drawings, conceived and executed in the true taſte of the great Italian maſters. Another ſale followed his death, which happened January 8, 1770.

He had two brothers, Peter Andreas and G. Ryſbrachs, who painted fiſh, dead fowls and landſcape, with conſiderable merit; particularly the elder, who was born at Paris in 1690, and died here of a conſumption in 1748. In one of Michael's ſales were ſome pieces of hiſtory by a Louis Ryſbrach; I do not know whether brother or nephew of the ſtatuary, probably the latter. Peter, the eldeſt of all the brothers, had ſeveral children.

He had a ſcholar too, named Vander Hagen, who carved heads in ivory.

L. F. ROUBILIAC,

born at Lyons in France, became a formidable rival to Ryſbrach, and latterly was more employed. He had little buſineſs till ſir Edward Walpole recommended him to execute half the buſts at Trinity-college, Dublin; and by the ſame patron's intereſt he was employed on the monument of the general, John duke of Argyle, in Weſtminſter-abbey, on which the ſtatue of Eloquence is very maſterly and graceful. His ſtatue of Handel, in the garden at Vauxhall, fixed Roubiliac's fame. Two of his principal works are the monuments of the late duke and ducheſs of Montagu in Northamptonſhire, well performed and magnificent, but wanting ſimplicity. His ſtatue of George I. in the ſenate-houſe at Cambridge is well executed, and ſo is that of their chancellor Charles duke of Somerſet, except that it is in a Vandyck dreſs—which might not be the fault of the ſculptor. His ſtatue of ſir Iſaac Newton in the chapel of Trinity-college is the beſt of the three, except that the air is a little too pert for ſo grave a man. This able artiſt had a turn to poetry, and wrote ſatires in French verſe. He died January 11, 1762, and was buried in the pariſh of St. Martin's, where he lived. Mr. Scott of Crown-court, Weſtminſter, had a ſketch of Roubiliac's head in oil by himſelf, which he painted a little before his death.

SIGNOR GÜELPHI,

a ſcholar of Camillo Ruſconi, was invited to England by lord Burlington, for

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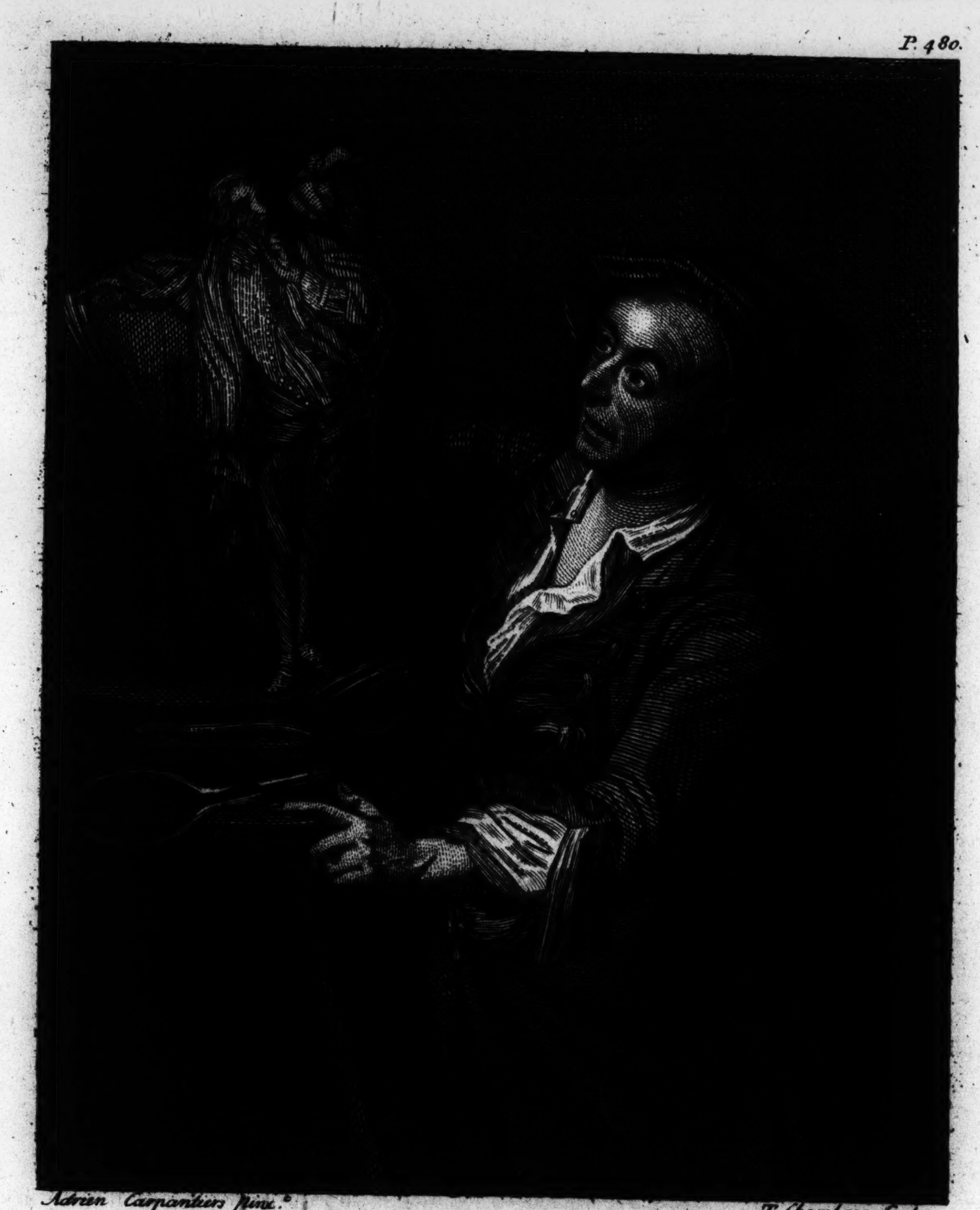

Adrien Carpantiers pinx.t *T Chambars Sculp.*

LEWIS FRANCIS ROUBILIAC

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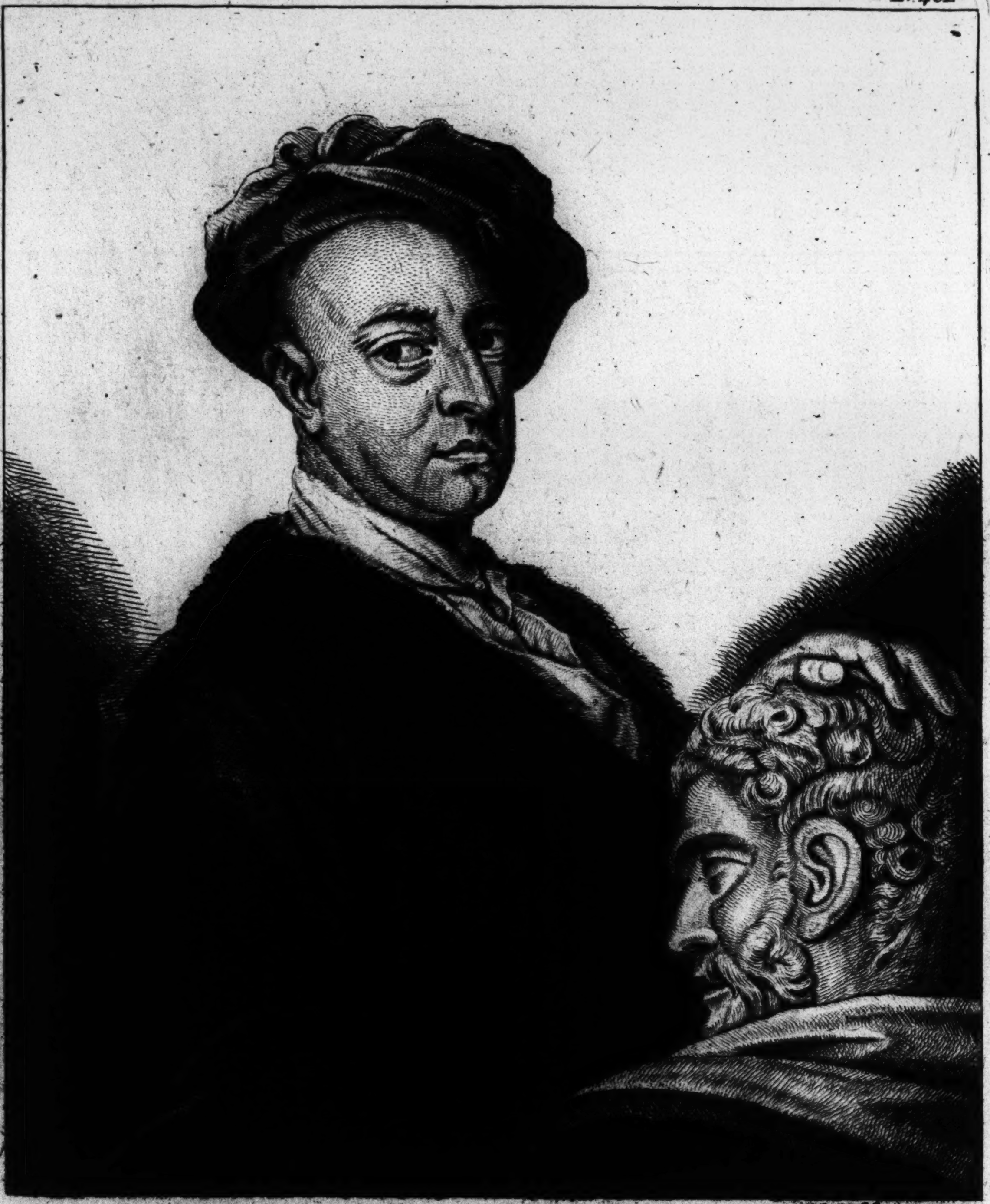

W. Hibbart Sculp.

LAURENCE DELVAUX.

whom he did many works in London and at Chiſwick. He was ſome time employed in repairing the antiques at lord Pomfret's at Eaſton-Neſton, now at Oxford. His tomb of Mr. Craggs in Weſtminſter is graceful and ſimple, but ſhows that he was a very indifferent ſculptor. After a reſidence here of near twenty years, he returned to his native Bologna in 1734.

L. DELVAUX

worked with Plumiere, and then with Bird. He went to Italy with Scheemaker in Auguſt 1728, ſtaid four or five years, and then returned to England; but ſettled at laſt at Bruſſels. There is a good groupe by him at Stowe. For the late earl of Tilney he made a ſtatue of Hercules; and the figure of Time for the duke of Buckingham's monument in Weſtminſter-abbey. The ducheſs's figure was executed by Scheemaker.

A retainer of the art on a ſmaller ſcale was

JAMES FRANCIS VERSKOVIS,

an excellent carver in ivory, born in Flanders but ſettled at Rome, where he was ſo much employed by Engliſh travellers, that he concluded he ſhould make a fortune in England: he came over—and ſtarved. He executed whole figures in ſmall and vaſes, with perfect taſte and judgment, and carved alſo in wood. He had a ſon, who to the ſame arts added painting, but died young in 1749, before his father. The latter did not ſurvive above a year.

It would be injuſtice to omit the late Mr. Goſſet, and his nephew, who has excelled his uncle, and carried the art of taking likeneſſes in wax to ſurpriſing perfection.

MEDALLISTS.

JOHN DASSIER,

though never in England, is certainly entitled to a place in this catalogue. He was medalliſt to the republic of Geneva, and, aſpiring to be employed in the mint here, ſtruck a ſeries of the kings of England, in a better ſtyle than our medals had been of late years. Some of the heads indeed were not taken from true originals, but the temples and monuments on the reverſes were well deſigned and executed. He publiſhed them by ſubſcription in 1731, at ſix guineas for 33 medals in copper, and fifteen in ſilver. His brother James had been here three or four years before, to endeavour to procure a place in our mint for John; but none being vacant, ſir Andrew Fountaine, the celebrated virtuoſo and patron of artiſts, and Mr. Conduit, who had married ſir Iſaac Newton's niece, and who were the perſons then directing the mint, offered a penſion of 50*l.* a year to Daſſier till Mr. Croker ſhould die; but he was not content with the offer. James Antony Daſſier, nephew of John, came over, and on Croker's death in 1740, was next year appointed ſecond engraver to the mint, and returned to Geneva in 1745. The uncle had executed a ſet of the reformers in ſmaller braſs, and begun large medals of ſome of our great men then living: the nephew did ſeveral more, which were ſold in copper at ſeven ſhillings and ſixpence each, and are very good performances, though inferior to the medals of the popes by Hamerani, and more inferior to thoſe of St. Urbain, medalliſt to the laſt dukes of Lorrain. There is a beautiful and numerous ſuite of Roman hiſtory in ſmall medals of bronze by the younger Daſſier.

J. CHRISTOPHER TANNER,

of Saxe Gotha, came to England about 1733; and had practiſed carving and graving for ſnuff-boxes, gun-locks, and in mother of pearl. He was retained as a domeſtic in the family of the prince of Wales, and by Mr. Conduit employed in the mint, where he roſe to be principal engraver on the death of Mr. Croker. He did medals of the prince and princeſs of Orange and ſir Iſaac Newton, and the large family medal of the late king and queen and all their children.

LAURENCE NATTIER,

of Biberach in Suabia, was a good engraver of intaglias and medalliſt. He ſtruck a fine medal of ſir Robert Walpole, the reverſe of which was copied from lord Leiceſter's ſtatue of Cicero. He had ſtudied in Italy, and afterwards reſided ſeveral years in England. In 1746 he went to Holland to make a medal of the prince of Orange, as in 1743 he had been in Denmark with Marcus Touſcher, painter, architect and engraver, of Nuremberg, who arrived here from Italy in 1741, and brought a high-finiſhed drawing of the great duke's entrance into Florence, which he alſo executed with great labour for the empreſs-queen, who however did not purchaſe it. The king of Denmark bought the plate of the entry, and retained Touſcher in his ſervice. Mr. Nattier publiſhed a well-known book on ancient gems, was fellow of the royal and antiquarian ſocieties, and died of an aſthma December 27, 1763, at St. Peterſburgh, whither he had been invited as principal engraver to the empreſs. There is a ſmall head of him from a medal executed by himſelf, in the 2d volume of the Memoirs of Thomas Hollis, 4to, 1780, where alſo is ſome account of him.

CHAP. XXII.

Architects in the Reign of GEORGE II.

IT was in this reign that architecture reſumed all her rights. Noble publications of Palladio, Jones, and the antique, recalled her to true principles and correct taſte; ſhe found men of genius to execute her rules, and patrons to countenance their labours. She found more, and what Rome could not boaſt, men of the firſt rank who contributed to embelliſh their country by buildings of their own deſign in the pureſt ſtyle of antique compoſition. Before the glorious cloſe of a reign that carried our arms and victories beyond where Roman eagles ever flew, ardour for the arts had led our travellers to explore whatever beauties of Grecian or Latin taſte ſtill ſubſiſted in provinces once ſubjected to Rome; and the fine editions in conſequence of thoſe reſearches have eſtabliſhed the throne of architecture in Britain, while itſelf languiſhes at Rome, wantons in tawdry imitations of the French in other parts of Europe, and ſtruggles in vain at Paris to ſurmount their prepoſſeſſion in favour of their own errors—for, fickle as we call that nation, their muſic and architecture prove how long their ears and eyes can be conſtant to diſcord and diſproportion.

GIACOMO LEONI,

a Venetian, who had been architect to the elector palatine, ſettled in England,

and publiſhed a fine edition of Palladio in 1742. He was employed in building ſeveral houſes, and died in 1746.

JOHN NICHOLAS SERVANDONI,

a celebrated architect, reſided here ſome years, though, having various talents, he was beſt known in his own country as a painter. He executed many ſcenes for the opera, and painted a ſtaircaſe (in conjunction with one Andrea) at Mr. Arundel's, the corner of Burlington-ſtreet, now Mr. Townſhend's. He alſo gave the deſign of the theatre of fireworks for the peace in 1746, ſoon after which he returned to Paris. He was born at Florence May 2, 1695, ſtudied under Paolo Panini and Roſſi, and was created a knight of the order of Chriſt. His genius was particularly turned to theatric machinery, of which he gave proofs at Dreſden and Liſbon, and eſpecially at Paris, where he was received into the academy of painting and ſculpture, and where he contrived magnificent ſerious pantomimes in the grande ſale des machines, beſides fine decorations in ſeveral operas. An account of thoſe ſhows may be ſeen in the fifth volume of the Dictionnaire des theatres. His capital work was the façade of St. Sulpice; but the enormous maſſes of ſtone which he has heaped on the tops of the towers, and which are conſiderable enough to diſfigure the view of the city itſelf, deſtroy the reſult of ſo ſuperb a frontiſpiece.

THOMAS RIPLEY

was born in Yorkſhire, and executed ſuch conſiderable works that he muſt not be omitted, though he wanted taſte, and fell under the laſh of laſting ſatire. Pope has twice mentioned him:

> Who builds a bridge, that never drove a pile?
> Should Ripley venture, all the world would ſmile.

And again,

> And needs no rod but Ripley with a rule.

The truth is, politics and partiality concurred to help on theſe cenſures. Ripley was employed by the miniſter, and had not the countenance of lord Burlington, the patron of Pope. It is no leſs true, that the admiralty is a moſt

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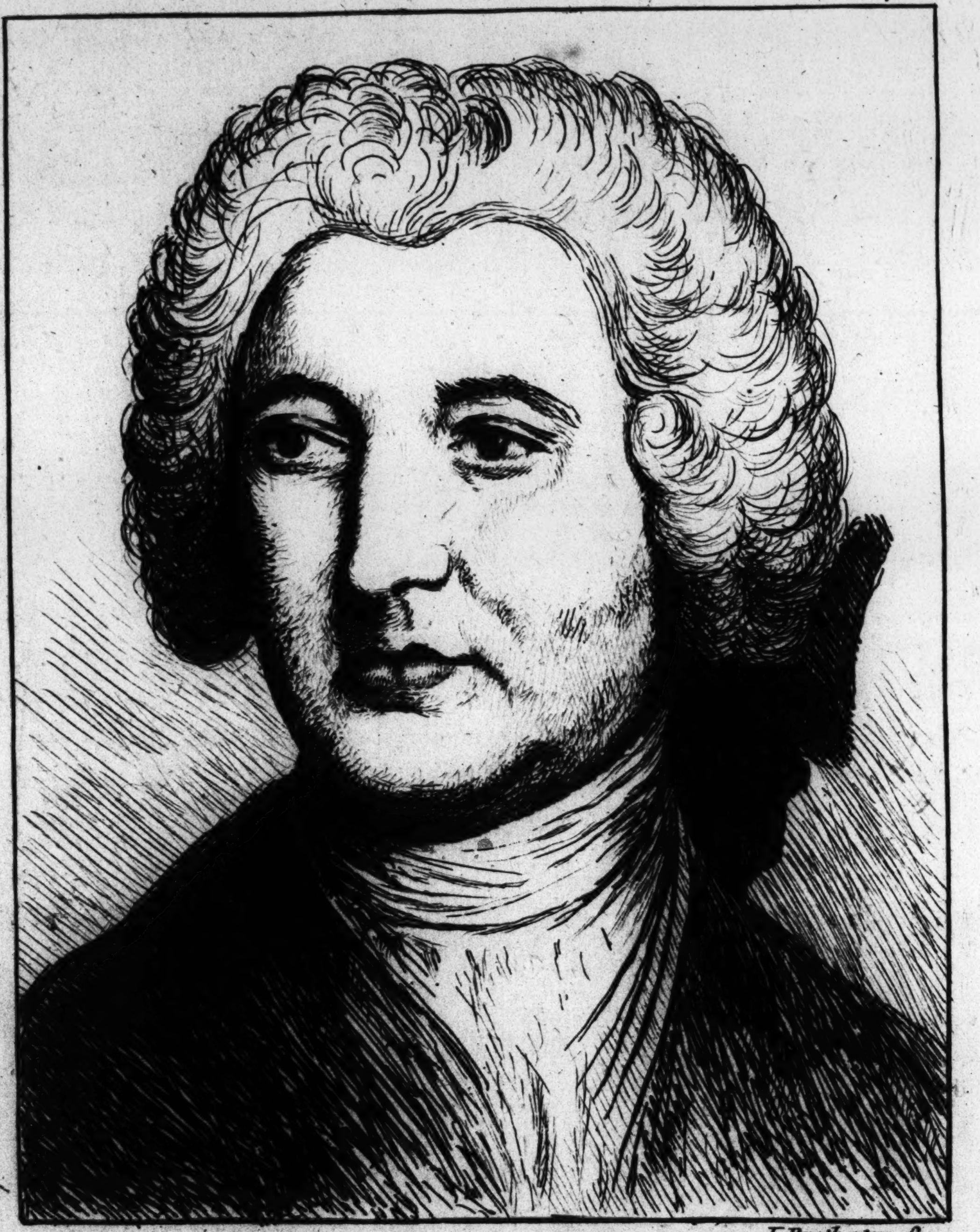

J. Bretherton, f.

HENRY HERBERT EARL OF PEMBROKE

ugly edifice, and deſervedly veiled by Mr. Adam's handſome ſcreen. Yet Ripley, in the mechanic part, and in the diſpoſition of apartments and conveniencies, was unluckily ſuperior to the earl himſelf. Lord Orford's at Houghton, of which Campbell gave the original deſign, but which was much improved by Ripley, and lord Walpole's at Woolterton, one of the beſt houſes of the ſize in England, will, as long as they remain, acquit this artiſt of the charge of ignorance. I muſt mention a more barbarous architect before I come to the luminaries of the ſcience. This was

BATTY LANGLEY,

who endeavoured to adapt Gothic architecture to Roman meaſures; as ſir Philip Sidney attempted to regulate Engliſh verſe by Roman feet. Langley went farther, and (for he never copied Gothic) *invented* five orders for that ſtyle. All that his books achieved, has been to teach carpenters to maſſacre that venerable ſpecies, and to give occaſion to thoſe who know nothing of the matter, and who miſtake his clumſy efforts for real imitations, to cenſure the productions of our anceſtors, whoſe bold and beautiful fabrics ſir Chriſtopher Wren viewed and reviewed with aſtoniſhment, and never mentioned without eſteem. Batty Langley publiſhed ſome other works, particularly, An accurate deſcription of Newgate, &c. 1724; A deſign for a new bridge at Weſtminſter, 1736; A reply to Mr. James's tract on the ſame ſubject[*], and an uſeful one on the prices of work and materials for building. He alſo invented an artificial ſtone, of which he made figures: an art lately brought to great perfection.

HENRY HERBERT EARL OF PEMBROKE.

The ſoul of Inigo Jones, who had been patronized by his anceſtors, ſeemed ſtill to hover over its favourite Wilton, and to have aſſiſted the muſes of arts in the education of this noble perſon. The towers, the chambers, the ſcenes which Holbein, Jones and Vandyck had decorated, and which earl Thomas had enriched with the ſpoils of the beſt ages, received the laſt touches of beauty from earl Henry's hand. He removed all that obſtructed the views to or from his palace, and threw Palladio's theatric bridge over his river: the preſent lord has crowned the ſummit of the hill with the equeſtrian ſtatue of Marcus Aurelius, and a handſome arch deſigned by ſir William Chambers.

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[*] Vide Britiſh Topogr. vol. i. p. 635 and 736.

No man had a purer taſte in building than earl Henry, of which he gave a few ſpecimens beſides his works at Wilton. The new lodge in Richmond-park, the counteſs of Suffolk's houſe at Marble-hill Twickenham, the water-houſe in lord Orford's park at Houghton, are inconteſtable proofs of lord Pembroke's taſte. It was more than taſte, it was paſſion for the utility and honour of his country, that engaged his lordſhip to promote and aſſiduouſly overlook the conſtruction of Weſtminſter-bridge by the ingenious monſieur Labelye*, a man that deſerves more notice than this ſlight encomium can beſtow.

RICHARD BOYLE EARL OF BURLINGTON.

Never were protection and great wealth more generouſly and more judiciouſly diffuſed than by this great perſon, who had every quality of a genius and artiſt, except envy. Though his own deſigns were more chaſte and claſſic than Kent's, he entertained him in his houſe till his death, and was more ſtudious to extend his friend's fame than his own. In theſe ſheets I have mentioned many other inſtances of the painters and artiſts he encouraged and rewarded. Nor was his munificence confined to himſelf and his own houſes and gardens. He ſpent great ſums in contributing to public works, and was known to chooſe that the expence ſhould fall on himſelf, rather than that his country ſhould be deprived of ſome beautiful edifices. His enthuſiaſm for the works of Inigo Jones was ſo active, that he repaired the church of Covent-garden becauſe it was the production of that great maſter, and purchaſed a gateway at Beaufort-garden in Chelſea, and tranſported the identical ſtones to Chiſwick with religious attachment. With the ſame zeal for pure architecture he aſſiſted Kent in publiſhing the deſigns for Whitehall, and gave a beautiful edition of the antique baths from the drawings of Palladio, whoſe papers he procured with great coſt. Beſides his works on his own eſtate at Lonſborough in Yorkſhire, he new fronted his houſe in Piccadilly, built by his father†, and added the grand colonnade within the court. As we have few

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* Charles Labelye died at Paris in the beginning of 1762. I know no particulars of his life; a monument he cannot want while the bridge exiſts. In Gough's Brit. Topogr. vol. i, p. 474, is mentioned a plan of the intended harbour between Sandwich town and Sandown caſtle, by Charles Labelye, as is his deſcription of Weſtminſter-bridge, and his propoſals for a fuller account, ib. 739. He was a native of Swiſſerland, was naturalized in England, but retired to France for his health.

† That lord Burlington being aſked, why he built

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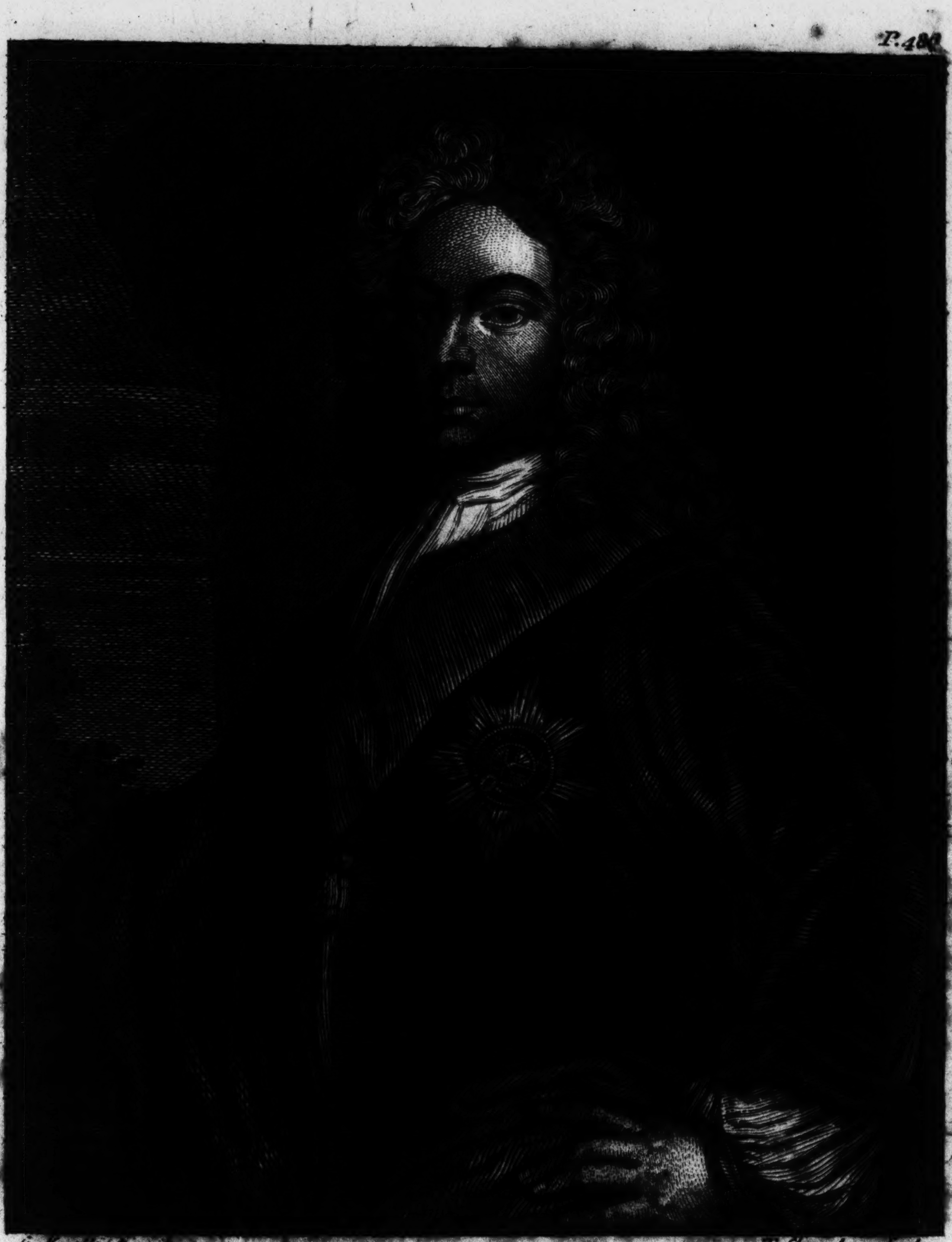
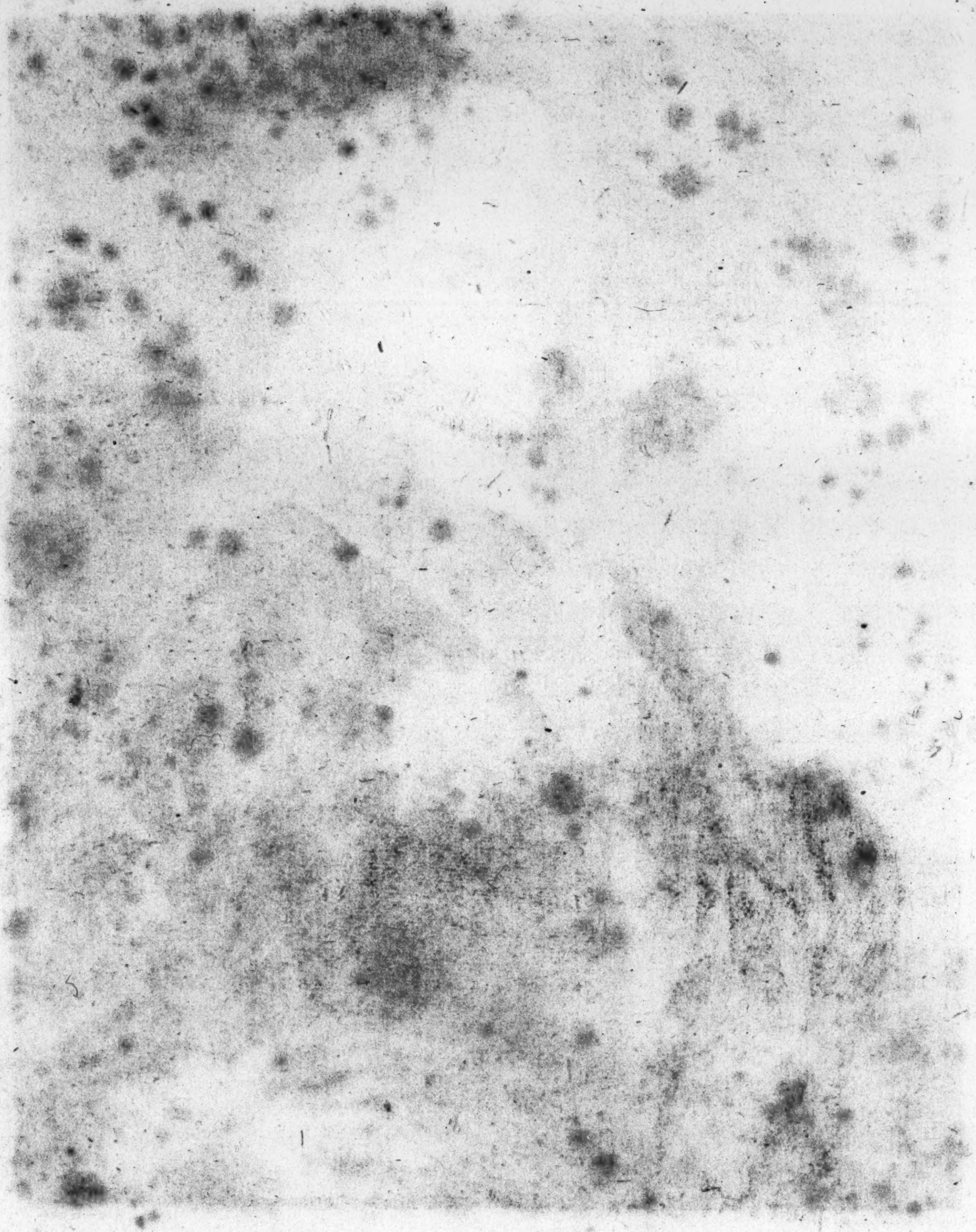


G Kneller pinxit *T Chambars Sculp.*

RICHARD BOYLE EARL of BURLINGTON



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few ſamples of architecture more antique and impoſing than that colonnade, I cannot help mentioning the effect it had on myſelf. I had not only never ſeen it, but had never heard of it, at leaſt with any attention, when ſoon after my return from Italy I was invited to a ball at Burlington-houſe. As I paſſed under the gate by night, it could not ſtrike me. At day-break looking out of the window to ſee the ſun riſe, I was ſurpriſed with the viſion of the colonnade* that fronted me. It ſeemed one of thoſe edifices in fairy tales that are raiſed by genii in a night's time.

His lordſhip's houſe at Chiſwick, the idea of which is borrowed from a well-known villa of Palladio, is a model of taſte, though not without faults, ſome of which are occaſioned by too ſtrict adherence to rules and ſymmetry. Such are too many correſpondent doors in ſpaces ſo contracted; chimneys between windows, and, which is worſe, windows between chimneys; and veſtibules, however beautiful, yet too little ſecured from the damps of this climate. The truſſes that ſupport the ceiling of the corner drawing-room are beyond meaſure maſſive, and the ground apartment is rather a diminutive catacomb, than a library in a northern latitude. Yet theſe blemiſhes, and lord Hervey's wit, who ſaid *the houſe was too ſmall to inhabit, and too large to hang to one's watch*, cannot depreciate the taſte that reigns in the whole. The larger court, dignified by pictureſque cedars, and the claſſic ſcenery of the ſmall court that unites the old and new houſe, are more worth ſeeing than many fragments of ancient grandeur, which our travellers viſit under all the dangers attendant on long voyages. The garden is in the Italian taſte, but diveſted of conceits, and far preferable to every ſtyle that reigned till our late improvements. The buildings are heavy, and not equal to the purity of the houſe. The laviſh quantity of urns and ſculpture behind the garden-front ſhould be retrenched.

Other works deſigned by lord Burlington were, the dormitory at Weſtminſter-ſchool, the aſſembly-room at York, lord Harrington's at Peterſham †,

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built his houſe ſo far out of town? replied, becauſe he was determined to have no building beyond him. Little more than half a century has ſo encloſed Burlington-houſe with new ſtreets, that it is now in the heart of that part of London.

* Campbell, in his Vitruvius Britannicus, aſſumes to himſelf the new front of Burlington-houſe and the gateway; but as he takes no credit for the colonnade, which is in a ſtyle very ſuperior to his deſigns, we may ſafely conclude it was the earl's own.

† The octagon buildings at each end were afterwards added by Sheperd.

the duke of Richmond's houſe at Whitehall, and general Wade's in Cork-ſtreet. Both the latter were ill-contrived and inconvenient; but the latter has ſo beautiful a front, that lord Cheſterfield ſaid, *as the general could not live in it to his eaſe, he had better take a houſe over againſt it and look at it.* Theſe are mere details relating to this illuſtrious perſon's works *. His genuine praiſe is better ſecured in Mr. Pope's epiſtle to him.

I ought not to omit that his counteſs, lady Dorothy Saville, had no leſs attachment to the arts than her lord. She drew in crayons, and ſucceeded admirably in likeneſſes, but, working with too much rapidity, did not do juſtice to her genius. She had an uncommon talent too for caricatura.

WILLIAM KENT.

Under the auſpices of lord Burlington and lord Pembroke, architecture, as I have ſaid, recovered its genuine luſtre. The former, the Apollo of arts, found a proper prieſt in the perſon of Mr. Kent. As I mean no panegyric on any man, beyond what he deſerved, or what, to the beſt of my poſſibly erroneous judgment, I think he deſerved, I ſhall ſpeak with equal impartiality on the merits and faults of Kent, the former of which exceedingly preponderated. He was a painter, an architect, and the father of modern gardening. In the firſt character, he was below mediocrity; in the ſecond, he was a reſtorer of the ſcience; in the laſt, an original, and the inventor of an art that realizes painting, and improves nature. Mahomet imagined an Elyſium, but Kent created many.

He was born in Yorkſhire, and put apprentice to a coach-painter; but feeling the emotions of genius he left his maſter without leave, and repaired to London; where he ſtudied a little, and gave indications enough of abilities to excite a generous patronage in ſome gentlemen of his own country, who raiſed a contribution ſufficient to ſend him to Rome, whither he accompanied Mr. Talman in 1710. In that capital of the arts he ſtudied under cavalier Luti, and in the academy gained the ſecond prize of the ſecond claſs; ſtill without ſuſpecting that there was a ſiſter art within his reach, more congenial

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* Lord Burlington being conſulted by the citizens for a proper perſon to carve the baſ-relief in the pediment of the Manſion-houſe, his lordſhip replied, any body could do well enough for ſuch a building.

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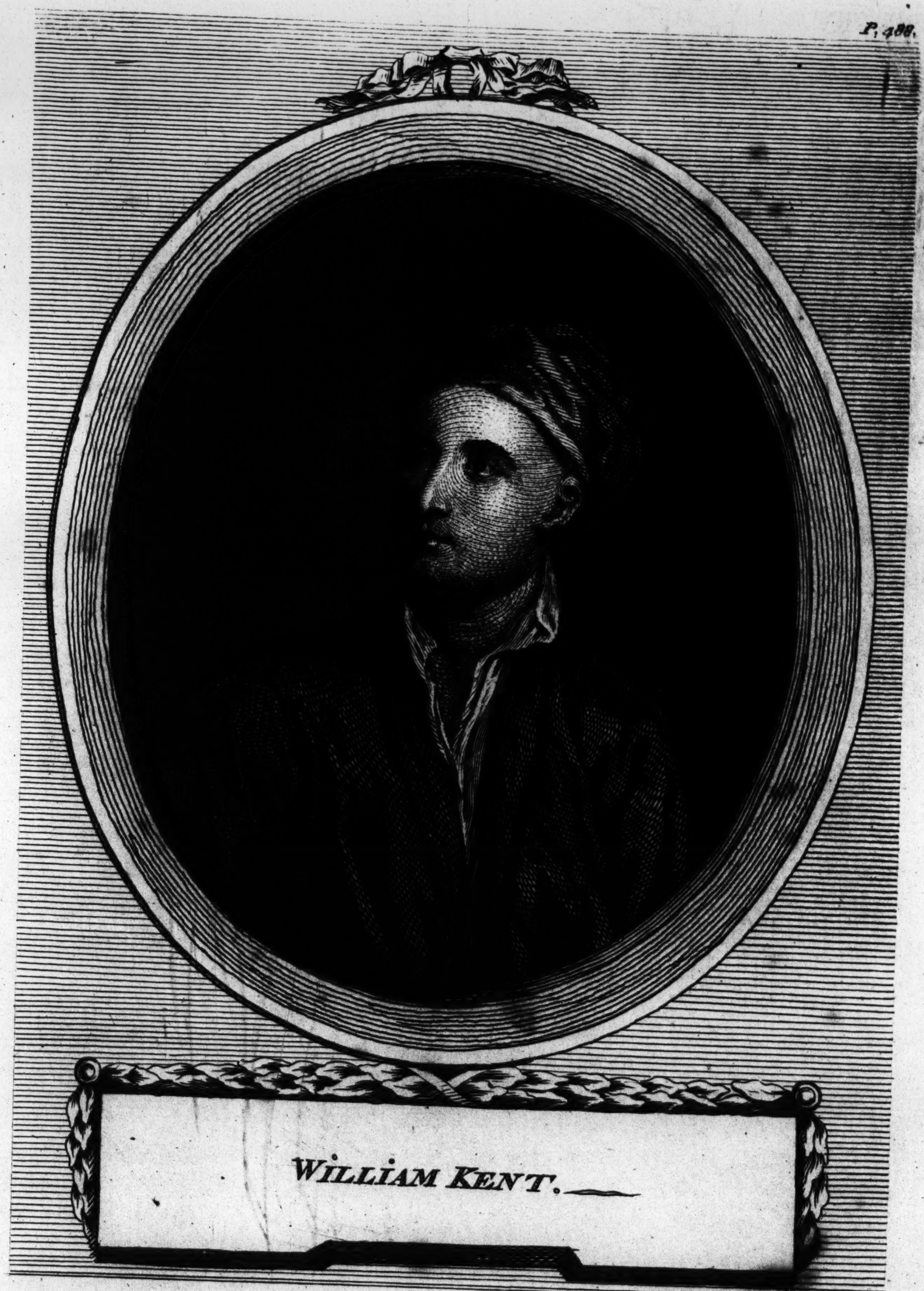

WILLIAM KENT.

A Bannerman Sculp.

to his talents. Though his firſt reſources were exhauſted, he ſtill found friends. Another of his countrymen, ſir William Wentworth, allowed him 40*l.* a year for ſeven years. But it was at Rome that his better ſtar brought him acquainted with lord Burlington, whoſe ſagacity diſcovered the rich vein of genius that had been hid from the artiſt himſelf. On their return to England in 1719, lord Burlington gave him an apartment in his own houſe, and added all the graces of favour and recommendation. By that noble perſon's intereſt Kent was employed in various works, both as a painter of hiſtory and portrait; and yet it muſt be allowed that in each branch partiality muſt have operated ſtrongly to make his lordſhip believe he diſcovered any merit in his friend. His portraits bore little reſemblance to the perſons that ſat for them; and the colouring was worſe, more raw and undetermined than that of the moſt errant journeymen to the profeſſion. The whole lengths at Eſher are ſtanding evidences of this aſſertion. In his ceilings, Kent's drawing was as defective as the colouring of his portraits, and as void of every merit. I have mentioned Hogarth's parody, if I may call it ſo, of his picture at St. Clement's. The hall at Wanſtead is another proof of his incapacity. Sir Robert Walpole, who was perſuaded to employ him at Houghton, where he painted ſeveral ceilings and the ſtair-caſe, would not permit him however to work in colours, which would have been ſtill more diſgraced by the preſence of ſo many capital pictures, but reſtrained him to chiaro ſcuro. If his faults are thence not ſo glaring, they are ſcarce leſs numerous. He painted a ſtair-caſe in the ſame way for lord Townſhend at Rainham.

To compenſate for his bad paintings, he had an excellent taſte for ornaments, and gave deſigns for moſt of the furniture at Houghton, as he did for ſeveral other perſons. Yet chaſte as theſe ornaments were, they were often unmeaſurably ponderous. His chimney-pieces, though lighter than thoſe of Inigo, whom he imitated, are frequently heavy; and his conſtant introduction of pediments and the members of architecture over doors, and within rooms, was diſproportioned and cumbrous. Indeed I much queſtion whether the Romans admitted regular architecture *within* their houſes. At leaſt the diſcoveries at Herculaneum teſtify, that a light and fantaſtic architecture, of a very Indian air, made a common decoration of private apartments. Kent's ſtyle however predominated authoritatively during his life; and his oracle was ſo much conſulted by all who affected taſte, that nothing was thought complete without his aſſiſtance. He was not only conſulted for furniture, as frames of pictures, glaſſes, tables, chairs, &c. but for plate, for a barge, for a cradle. And ſo impetuous was faſhion, that two great ladies prevailed on him to make deſigns for their birth-day gowns. The one he dreſſed in a petticoat decorated with columns of the five orders; the other like a bronze, in a copper-coloured ſatin with ornaments of gold. He was not more happy in other works in which he miſapplied his genius. The gilt rails to the hermitage at Richmond were in truth but a trifling impropriety; but his celebrated monument of Shakeſpeare in the abbey was prepoſterous. What an abſurdity to place buſts at the angles of a pedeſtal, and at the bottom of that pedeſtal! Whoſe choice the buſts were I do not know; but though queen Elizabeth's head might be intended to mark the æra in which the poet flouriſhed, why were Richard II. and Henry V. ſelected? Are the pieces under the names of thoſe princes two of Shakeſpeare's moſt capital works? or what reaſon can be aſſigned for giving them the preference?

As Kent's genius was not univerſal, he has ſucceeded as ill in Gothic. The King's-bench at Weſtminſter, and Mr. Pelham's houſe at Eſher, are proofs how little he conceived either the principles or graces of that architecture. Yet he was ſometimes ſenſible of its beauties, and publiſhed a print of Wolſey's noble hall at Hampton-court, now crowded and half hidden by a theatre. Kent gave the deſign for the ornaments of the chapel at the prince of Orange's wedding, of which he alſo made a print *.

Such of the drawings as he deſigned for Gay's Fables have ſome truth and nature; but whoever would ſearch for his faults will find an ample crop in a very favourite work of his, the prints for Spenſer's Fairy queen. As the drawings were exceedingly cried up by his admirers, and diſappointed the public in proportion, the blame was thrown on the engraver—but ſo far unjuſtly, that, though ill executed, the wretchedneſs of drawing, the total ignorance of perſpective, the want of variety, the diſproportion of the buildings, and the awkwardneſs of the attitudes, could have been the faults of the inventor only. There are figures iſſuing from cottages not ſo high as their ſhoulders, caſtles in which the towers could not contain an infant, and knights

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* His vignettes to the large edition of Pope's works are in a good taſte.

who hold their ſpears as men do who are lifting a load ſideways. The landſcapes are the only tolerable parts, and yet the trees are ſeldom other than young beeches, to which Kent as a planter was accuſtomed.

But in architecture his taſte was deſervedly admired; and without enumerating particulars, the ſtair-caſe at lady Iſabella Finch's in Berkeley-ſquare is as beautiful a piece of ſcenery, and, conſidering the ſpace, of art, as can be imagined. The temple of Venus at Stowe has ſimplicity and merit, and the great room at Mr. Pelham's in Arlington-ſtreet is as remarkable for magnificence. I do not admire equally the room ornamented with marble and gilding at Kenſington. The ſtair-caſe there is the leaſt defective work of his pencil; and his ceilings in that palace from antique paintings, which he firſt happily introduced, ſhow that he was not too ridiculouſly prejudiced in favour of his own hiſtoric compoſitions.

Of all his works, his favourite production was the earl of Leiceſter's houſe at Holkham in Norfolk. The great hall, with the flight of ſteps at the upper end, in which he propoſed to place a coloſſal Jupiter, was a noble idea. How the deſigns of that houſe, which I have ſeen an hundred times in Kent's original drawings, came to be publiſhed under another name *, and without the ſlighteſt mention of the real architect, is beyond comprehenſion. The bridge, the temple, the great gateway, all built, I believe, the two firſt certainly, under Kent's own eye, are alike paſſed off as the works of another; and yet no man need envy or deny him the glory of having oppreſſed a triumphal arch with an Egyptian pyramid. Holkham has its faults; but they are Kent's faults, and marked with all the peculiarities of his ſtyle.

As I intend to conſider him as the inventor of modern gardening in a chapter by itſelf, I will conclude this account of him with the few remaining circumſtances of his life. By the patronage of the queen, of the dukes of Grafton and Newcaſtle, and Mr. Pelham, and by the intereſt of his conſtant friend, he was made maſter carpenter, architect, keeper of the pictures, and, after the death of Jervas, principal painter to the crown; the whole, includ-

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* "The plan and elevations of the late earl of Leiceſter's houſe at Holkham were engraved and publiſhed, Lond. 1761, fol. by Mr. Brettingham, architect, who had not the modeſty to own that it was built after the deſign of Kent." Gough's Brit. Topogr. vol. ii. p. 25.

ing a penſion of 100*l.* a year, which was given him for his works at Kenſington, producing 600*l.* a year. In 1743 he had a diſorder in his eyes that was thought paralytic, but recovered. But in March 1748 he had an inflammation both in his bowels and foot, which turned to a general mortification, and put an end to his life at Burlington-houſe, April 12, 1748, in the ſixty-fourth year of his age. He was buried in a very handſome manner in lord Burlington's vault at Chiſwick. His fortune, which with pictures and books amounted to about ten thouſand pounds, he divided between his relations, and an actreſs with whom he had long lived in particular friendſhip*.

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* Henry Flitcroft was an artiſt much employed about this period. He built the church of St. Giles in the fields, the ſteeple of which too much reſembled that of St. Martin. His too was the church of St. Olave, Southwark, reckoned the beſt of the new erections; but the tower was not finiſhed, from the deficience of the allotted fund. Flitcroft is buried in the churchyard at Teddington; and againſt the church is a ſmall tablet with a Latin inſcription, which may be read from the road.

A D D E N D A.

THE following notices relating to various artiſts have occurred ſince the former publication of the Anecdotes of Painting, &c. but not being conſiderable enough to furniſh ſeparate articles, are here added for the information of thoſe who would form a more complete catalogue.

Alan de Walſingham was one of the architects of the cathedral of Ely. Vide Bentham's Hiſtory of Ely, p. 283.

John Helpſtone, a maſon, built the new tower at Cheſter in 1322.

John Druel and Roger Keyes were employed as ſurveyors and architects by archbiſhop Chichele. Vide Life of that prelate, p. 171.

Robert Smith, a martyr, was a painter for his amuſement. Life of ſir Thomas Smith, p. 66.

Sir Thomas Smith built Hill-hall in Eſſex. Richard Kirby was the architect. Ib. p. 228.

Sir Thomas Treſſam is mentioned by Fuller in his Worthies of Northamptonſhire, as a great builder and architect, p. 300.

Francis Potter, fellow of Trinity-college, Oxford, painted a picture of ſir Thomas Pope. Vide Wharton's Life of ſir Thomas, 2d edit. p. 164.

In the hall of Trinity college, Oxford, is a picture of J. Hayward by Francis Potter, ib. p. 161; where it is alſo ſaid that one Butler painted at Hatfield, p. 78. A glaſs-painter and his prices mentioned, ib.

Cornelius de Zoom drew the portrait of ſir W. Cordall in St. John's college, ib. p. 227.

James Nicholſon, a glaſs-painter, ib. p. 16.

Dr. Monkhouſe, of Queen's college, Oxford, has a ſmall picture on board, $4\frac{1}{2}$ inches by 3^{1}, containing two half-length portraits neatly executed. The one has a pallet in his hand, the other a lute; the date 1554, and over their heads the two following inſcriptions:

Talis erat facie Gerlachus Fliccius, ipſâ
Londoniâ quando pictor in urbe fuit.
Hanc is ex ſpeculo pro caris pinxit amicis,
Poſt obitum poſſint quo meminiſſe ſui.

Strangwiſh thus ſtrangely depicted is;
One priſoner for thother has done this.
Gerlin hath garniſht for his delight
This woorck whiche you ſe before your ſight.

It is conjectured that theſe perſons were priſoners on the account of religion in the reign of queen Mary.

Some Engliſh painters, of whom I find no other account, are mentioned in The academy of armory by Randle Holme; printed at Cheſter, in fol. 1688. “Mr. Richard Blackborne, a poet, for a fleſhy face; Mr. Bloomer for country ſwains and clowns; Mr. Calthorpe, painter from life; Mr. Smith for fruit; Mr. Moore for general painting; Pooley for a face; Servile for drapery; Mr. W. Bumbury, Wilcock and Hodges from life; Mr. Poines for draught and invention; and Mr. Tho. Arundel for good draught and hiſtory.” Vide book iii. chap. 3. p. 156.

In the collection of the earls of Peterborough at Drayton was a portrait of the firſt earl of Sandwich by Mrs. Creed, and a view of the houſe by Carter.

I have a poem printed on two ſides of half a folio ſheet of vellum by Laurence Euſden, addreſſed to Mr. John Saunders, on ſeeing his paintings in Cambridge. I ſuppoſe the paintings and poetry were much on a level.

A picture of the Court of Chancery in the time of lord chancellor Maccleſfield, and given to the earl of Hardwicke by Dr. Lort, was painted by Farrars; to whom is a poem addreſſed by Vincent Bourne, printed in the works of the latter.

Charles Lucy ſtudied at Rome, and was ſcholar of Carlo Cignani, and was aged 22 in 1715. A copy by him from his maſter was ſold at Mr. Gouge's auction in that year.

The collection of pictures by himſelf and others, of Mr. Comyns, was ſold by auction at Monmouth-houſe, Soho-ſquare, Feb. 5, 1717.

Nicolo Caſana, of Genoa, died here in the reign of queen Anne. Vide Lives of Genoeſe painters, vol. ii. p. 16. Cæſar Corte, of the ſame city, was here in the reign of queen Elizabeth. Vide Soprani's Vite di pittori Genoveſi, vol. i. p. 101. edit. of 1768.

In June 1733 was a ſale of the collection of pictures of —— Sykes, portrait-painter, then lately deceaſed, at his houſe in Lincoln's-inn-fields; and

In March 1738 were ſold the pictures of Walter Grimbaldſon, landſcape-painter, and probably a very indifferent one, for three of his landſcapes ſold for leſs than a guinea.

John Nicolas Servandoni, knight of the order of Chriſt, was born at Florence, May 2d, 1695, diſtinguiſhed himſelf by his ſkill in architecture and taſte in theatric repreſentations. His principal work in the former is the new front of St. Sulpice at Paris. He was in England in the late reign, and deſigned the façade for the fire-works on the peace in 1748, in the Green-park, St. James's. There is a long account of him in the Dictionnaire des theatres, vol. v. p. 133.

Edward Seymour, portrait-painter, died in Jan. 1757, and is buried in the church-yard of Twickenham, Middleſex, before the north door, with his two daughters and his ſon Charles.

—— Lacon, a young painter in water-colours, died about 1757. He ſet up a puppet-ſhow at Bath, which was much in faſhion. Mr. Scott, of Crown-court, Weſtminſter, had his head painted by himſelf.

Sanderſon Miller, eſq. of Radway, was ſkilled in Gothic architecture, and gave ſeveral deſigns for buildings in that ſtyle in the reign of George II.

John Kirk, medalliſt and toyman, in St. Paul's church-yard, died Nov. 19, 1761, aged 61. Thoreſby mentions The art of limning by Th. Kirke. Duc. Leod. p. 526.

—— Palmer, a painter, died at Hoxton, May 15, 1762.

—— Tull, who was a ſchool-maſter, and painted landſcapes for his amuſement, died young in 1762, or beginning of 1763. His prints were ſold by auction in March 1763.

Edward Rowe, painter on glaſs, died in the Old Bailey, April 2, 1763.

The pictures of Mr. Schalk, landſcape-painter, going abroad, were ſold in April 1763.

Mr. Miller, a limner, died in Southampton-ſtreet, Bloomſbury, Jan. 8, 1764.

The prints, drawings, graving-tools, and etchings of Engliſh maſters, of Mr. James Wood, engraver, of James-ſtreet, Covent-garden, were ſold by auction, at Darres's print-ſhop in Coventry-ſtreet, March 19, 1764, and the ſeven following evenings.

—— Van Bleek, painter, died July 1764, having quitted his buſineſs on account of bad health. There is a fine mezzotinto of Johnſon and Griffin, the players, after a painting of Van Bleek.

—— Kelberg was a German painter, who came over in the reign of George I. He drew a whole length of prince William, afterwards duke of Cumberland, in the robes of the order of the Bath; and another of Ulric, a favourite Hungarian; and, I believe, a half-length of the ſame perſon in my poſſeſſion.

John Smith, of Chicheſter, landſcape-painter, died July 29, 1764.

William Smith, the eldeſt brother, who had begun with portraits, then took to landſcape, and laſtly to painting fruit and flowers, died at his houſe at Shopwich, near Chicheſter, October 4, 1764.

George, the third brother, likewiſe a landſcape painter at Chicheſter, publiſhed in 1770 ſix paſtorals and two paſtoral ſongs in quarto, and died at Chicheſter, September 7, 1776. He painted for the premium only three times, and obtained it each time; viz. in the years 1760, 1762, 1764.

Francis Perry, engraver, who had begun to engrave a ſet of Engliſh medals, and had publiſhed three or four numbers, died Jan. 3, 1765, in Carter's-lane, Doctor's Commons.

Charles Spooner, engraver in mezzotinto, died Dec. 5, 1767.

Mr. Barbor, painter in miniature and enamel, in the Hay-market, St. James's, died Nov. 7, 1767.

Maccourt, a German, painter and mezzotinter, died in Jan. 1768.

Mr. Huſſey, who had been a ſurgeon and apothecary in Covent Garden, but had relinquiſhed that profeſſion and turned painter, particularly of race-horſes, died in Southwark, Auguſt 26, 1769. This was a different perſon from Mr. Giles Huſſey, whoſe drawings are ſo deſervedly admired.

—— Pitſala, an Italian limner, died in Wardour-ſtreet, Nov. 10, 1769.

David Morier, of Berne in Swiſſerland, died in January 1770, and was buried in St. James's, Clerkenwell. After the battle of Dettingen, he was preſented by ſir Everard Falkener to William duke of Cumberland, who gave him a penſion of 200*l.* a year, which he enjoyed to that prince's death. He painted managed horſes, field-pieces, &c. and drew both the late king and the preſent.

Miſs Anne Ladd, paintreſs of portraits and fruits, died of the ſmall-pox in Henrietta-ſtreet, Covent-garden, Feb. 3, 1770, aged 24.

Mr. Stamford, portrait-painter, in Piccadilly, died Feb. 12, 1770.

Monſ. Benoit, an engraver, brought over by Du Boſch, and known for his print of The mock maſons, died in Auguſt 1770.

Iſaac Spackman, of Iſlington, painter of birds, died Jan. 7, 1771.

John Collet, ſenior, portrait-painter, retired from buſineſs, died Jan. 17, 1771, at his houſe in Chelſea.

John Heins, painter in oil and miniature, died in Danvers-ſtreet, Chelſea, in 1771, and his collection was ſold by auction at Exeter-change in May of that year.

Edward Ryland, engraver, died in the Old Bailey, July 26, 1771. He was rather a printer than engraver, and was father of the well-known artiſt, ſince dead. Many of his unfiniſhed plates were ſold by auction by Chriſtie, April 7, 1784, as others had been before.

Theodore Jacobſon, eſq. was architect of the Foundling-hoſpital in London, and of the Royal-hoſpital at Goſport. He was fellow of the royal and antiquarian ſocieties, and member of the arts and ſciences. He died in May 1772, and was buried in the vault of his family in Allhallow's-church, Thames-ſtreet, London.

J. Sigiſmond Tanner, eſq. who had been engraver of the mint for forty years, and had been appointed chief graver in 1740, but had retired from buſineſs, died at his houſe in Edward-ſtreet, Cavendiſh-ſquare, March 16, 1773.

Mr. Ravenet, engraver, died at Kentiſh-town, April 2d, 1774.

Mr. Barnaby Mayo, engraver and painter, died July 8, 1774.

Mr. Rooker, engraver and harlequin, died Nov. 22, 1774.

Mr. John Kirk, engraver of medals and ſeals, died in Piccadilly, November 27, 1776.

James Ferguſon, the aſtronomer, ſupported himſelf for ſome time by drawing heads in black lead. Vide Ann. Regiſter for 1776, in the Characters.

—— Canot, an engraver of views, and particularly excellent in ſea-pieces, died at Kentiſh-town in 1777, worn out by the fatigue he underwent in engraving Mr. Paton's four pictures of the engagements between the Ruſſians and Turks. Gough's Topog. ii. 289.

Thomas Lauranſon, the father, painted portraits in oil, and drew and publiſhed the large prints of Greenwich-hoſpital. He died about the year 1778.

John Mortimer, died of a fever in Norfolk-ſtreet, Feb. 4, 1779.

Mr. Henry, engraver, died in October, 1779.

Mr. Charles White, flower-painter, died at Chelſea, Jan. 9, 1780.

Mr. Playford, of Lamb's-conduit-ſtreet, miniature-painter, died October 24, 1780.

John Paxton, painter of hiſtory and portraits, died at Bombay in 1780.

Mr. Weightman, miniature-painter, died January 23, 1781, in Red-lion-ſtreet, Holborn.

In Les Tables hiſtoriques & chronologiques des plus fameux Peintres anciens & modernes, par Antoine Frederic Harms, à Bronſwic, 1742, fol. are theſe notices of foreigners who have painted in England:

Table

v. Bernard Van Orley, painted at Antwerp and London, about 1550.

vi. Lucas Corneliſz.

vii. Jerome da Treviſi, about 1540.

xiv. Horatio Gentileſchi.

xvii. Egidius Van Tilbourg, about 1650: converſations of peaſants.

xix. Janſzon Van Keulen, painted portraits here about the ſame time.

xx. John Lievens: hiſtories and portraits.

— Gerard Peter Van Zyl: gay converſations.

xxi. Gerard Terburg: portraits, about 1670. He mentions Dobſon, and calls Holbourn, Holbrons, which he probably took for an Engliſh town.

xxiv. Gonzalez Coques: portraits in little.

xxviii. John de Baan: portraits, about 1680.

xxxi. James Vander Roer: portraits, about 1700.

xxxiv. Simon Vander Doos: landſcapes with animals.

xxxv. Antony Bellucci: hiſtory.

xxxvi. Simon Hardime: flowers.

xxxviii. Scheffers: hiſtory.

——— Tyſſen of Antwerp: fowls and ſtill-life.

——— De Heem, of the Hague: fruit-pieces.

xl. Ernſt Theodore Andrè, of Courland: hiſtory.

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